VOGUE



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Hawaii

Photographed in Hawaii aboard SS Lurline

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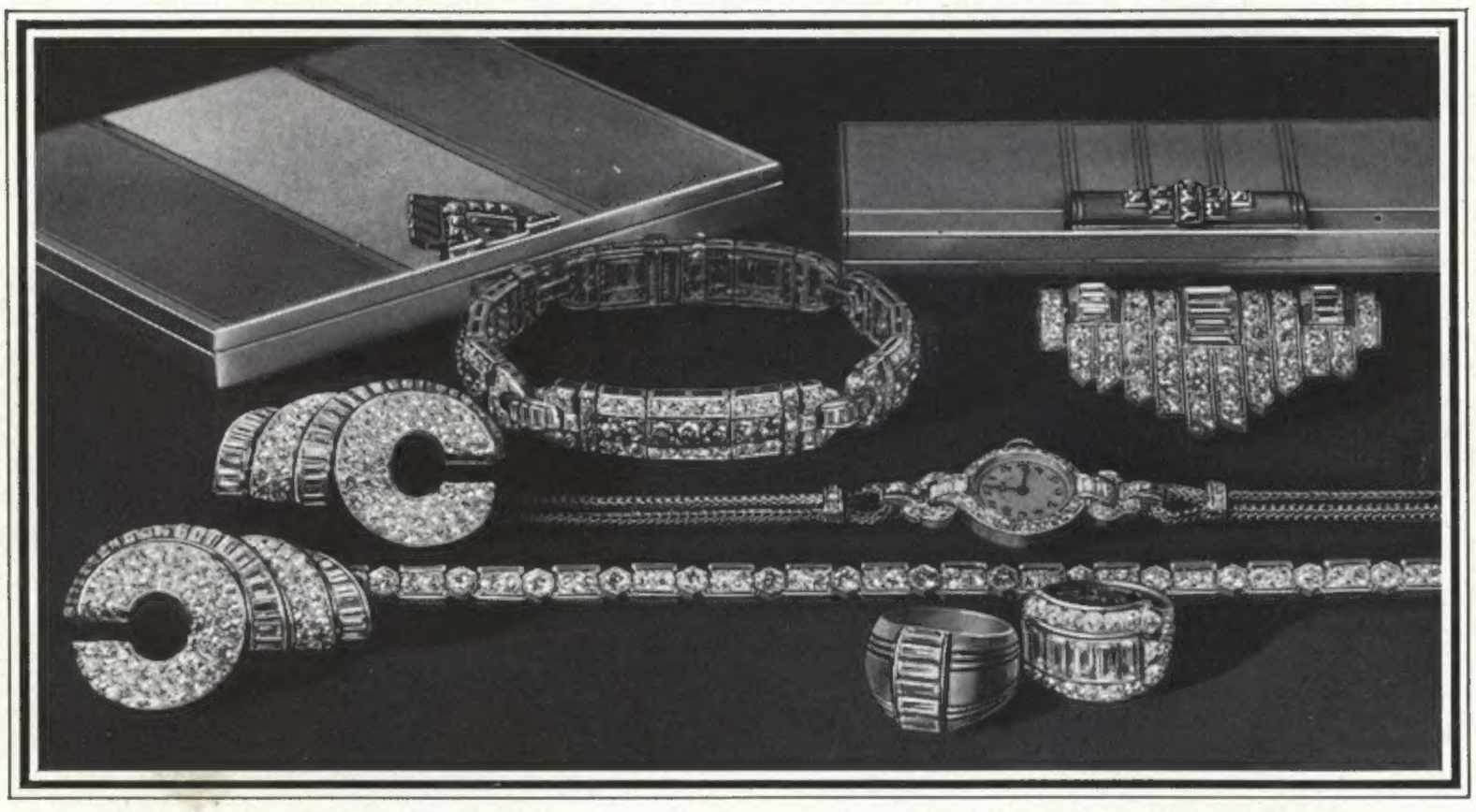
Matson Line

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TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

FIFTH AVENUE & 37TH STREET, NEW YORK



DIAMOND AND PLATINUM JEWELRY; PAIR OF CLIP BROOCHES, PRICED SINGLY, $1225 EACH, BRACELET OF YELLOW AND WHITE DIAMONDS $2350, CLIP BROOCH $2300, WRIST WATCH $1265, BRACELET $830, RING $1100. DIAMOND AND 18KT GOLD RING $860. STERLING SILVER CIGARETTE CASE WITH SAPPHIRE AND GOLD ORNAMENT $150, COMB IN CASE $90

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GUERLAIN

VOGUE
November 1st, 1935

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Vol. 86 No. 9
Whole No. 1519



Nighties, Pajamas, and Negligées for Cold-Weather Comfort

V30—Long sleeved pure silk crêpe de Chine nightie in white, tearose, turquoise, navy, gold. Sizes 14 to 20. **5.95**

V31—Two colors are smartly combined in these two piece wool jersey pajamas. Navy and red, brown and turquoise, and in plain royal blue. Sizes 14 to 20. **5.95**

V32—A graceful negligée with full peasant sleeves and shirrings on shoulder. Pure silk satin in Dubonnet red, dusty rose, and aqua. Sizes 12 to 20. **12.95**

V33—Australian wool knit bed socks. Tearose, blue, orchid, navy. **1.00**

V34—Warm knit two piece pajamas. 25% wool, 75% cotton. Tearose or blue. Sizes small, medium, large. **2.95**

V35—Attractive knit wool peignoirs in a lacy effect. Tearose, blue, orchid, navy. Sizes small, medium, large. **6.95**

V36—Mannish tailored pajamas in the new dark or bright colors. Navy with white piping, wine with gold, royal with red, turquoise with black, tearose with black. Sizes 14 to 20. **4.95**

V37—Pure dye, pure silk satin tailored pajamas in lovely pastels or dark shades. Dusty rose, ciel blue, tearose, dark green, navy, white, gold. 14 to 20. **7.95**

V38—Dainty crêpe de Chine bed jacket lined with albatross. Tearose and blue with contrasting lattice-straps on shoulder. Sizes small, medium, large. **7.95**

Best & Co.

Fifth Avenue at 35th Street

GARDEN CITY
MAMARONECK

EAST ORANGE
BROOKLINE

ARDMORE
JENKINTOWN

Mail Orders Filled





Dobbs FIFTH AVENUE NEW YORK

THE DOBBS *Sweepstakes*



You'll hold the winning number in chic whenever you wear the Dobbs Sweepstakes . . . See how the difficult combination of seaming and moulding in the crown is carried off with characteristic Dobbs triumph . . . how the brim flips up light-heartedly in the back — and a gay feather skewers the top. In newest colors; all headsizes. In leading stores everywhere.

DOBBS



DOBBS YOUR ASSURANCE OF DISTINCTION



ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Daphne — a lyric gown designed to heighten a hostess' beauty and devastate local Apollos. In dawn red chiffon over gold and coral lamé. Salon Intime, Second Floor.

S&K CRITERION BELTS

so smart you'll be proud to put your initials on them



COROGRAM SNAP-IN INITIALS

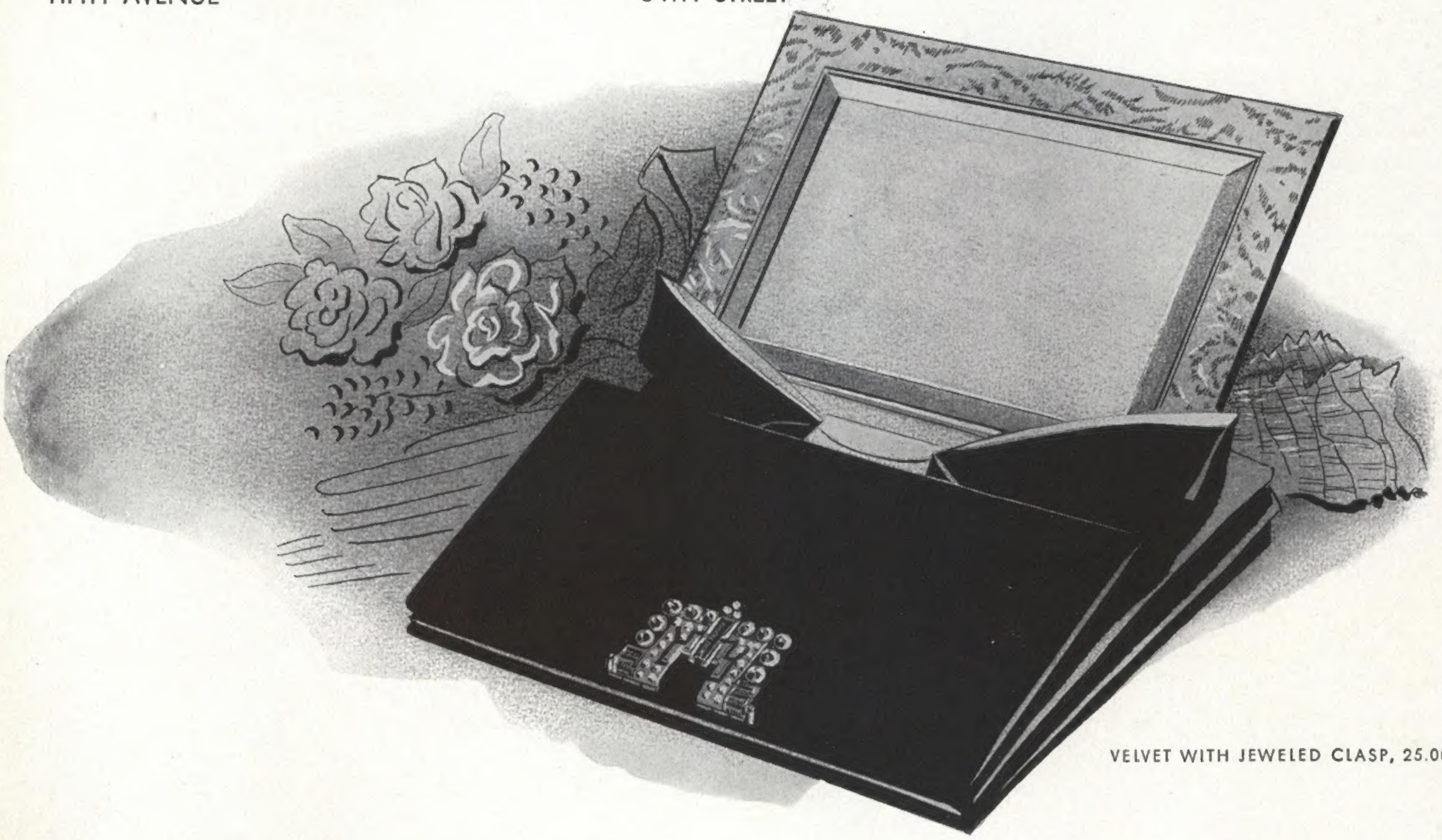
Happily, these Criterion monogrammed belts with their beautifully designed jewelry-finished buckles are as flattering to a costume as they are to the ego! And they make such swank gifts too - - they're so new, so personal. Sold at leading stores everywhere. The following prices include any three initials. For two only, the cost will be slightly less. ☆ *9731* - Suede, with suede-inset oval buckle, one and three quarter inches wide, 2.75. Same model in calfskin, 3.50. ☆ *9723* - Hand-braided suede, two inches wide, 4.50. ☆ *9736* - Suede with 5 rows of the new narrow soutache, one and three quarter inches wide, 3.75. ☆ *9728* - New grain calf exactly reproducing real alligator, two inches wide, 4.50. Same model in suede, 2.75. ☆ *9734* - Moaka Krush suede, two and three quarter inches wide, 3.50. Same model in Cape Krush, 3.50. ☆ *9726* - Moaka Krush suede with satin finished buckle, two and three quarter inches wide, 3.50. Same model in Cape Krush, 3.50.

SLOTE & KLEIN, inc. NEW YORK

World's Largest Manufacturer of Quality Belts for Women (Wholesale Only)

B. ALTMAN & CO.

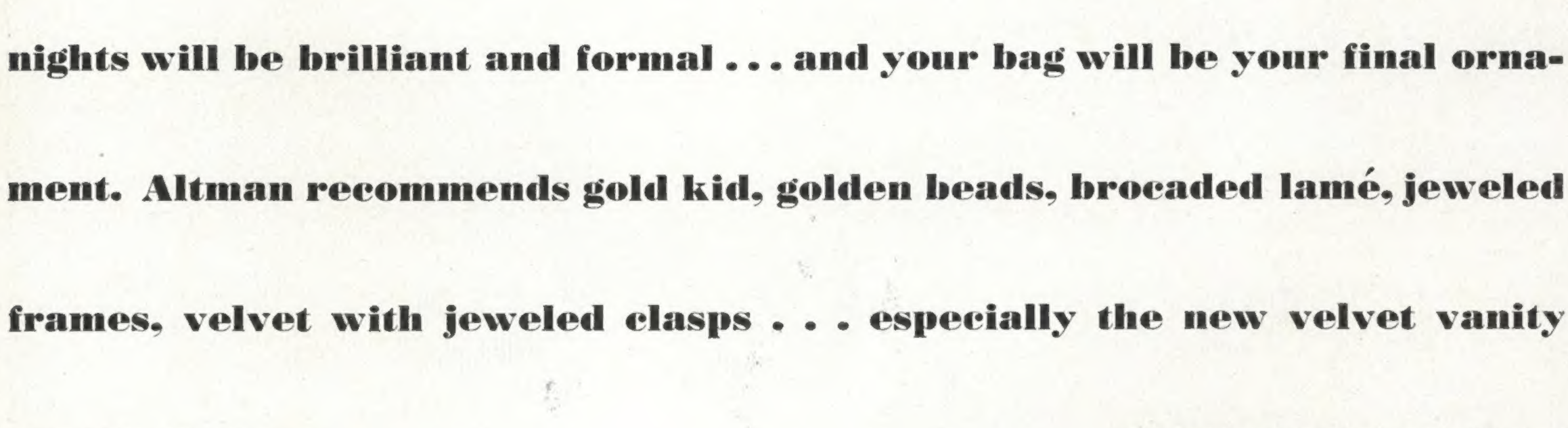
FIFTH AVENUE 34TH STREET



VELVET WITH JEWELED CLASP, 25.00

nights will be brilliant and formal . . . and your bag will be your final ornament. Altman recommends gold kid, golden beads, brocaded lamé, jeweled frames, velvet with jeweled clasps . . . especially the new velvet vanity sketched above.

handbags—main floor



JEWELED GOLD CLOTH, 38.50 PUFFED GOLD KID, 18.50 GOLDEN BEADS, 25.00 IMPORTED BROCADE, 16.50 RUFFLED LAMÉ, 18.50

smooth down . . . with *SINGLETTE**



Are hips, tummy or derrière at odds with the new draped fashions? They'll all get on amicably if you'll bring Singlette* . . . the all-undies-in-one-garment . . . into the picture. Singlette* is a peacemaker . . . smoothing down unruly bumps, gently but firmly guiding the figure in fashion's way. The girdle Singlette* shown is of soft Milanex fabric and has the new brief pantie bottom with all fullness removed. . . . Finished off with four garters.

At better stores everywhere, about $4
Other styles from $1 to $7.50

Van Raalte
295 Fifth Avenue, New York

"because you love nice things"

*REGISTERED

WRAPPED IN

GOLDEN GLAMOUR

. . THE SUPREME

EXPRESSION OF

BEAUTY IN THIS

SEASON'S GALA

FASHIONS. ALSO

IN VELVET OR VEL-

VET WITH ERMINE.



Jay Thorpe

FIFTY-SEVENTH STREET WEST, NEW YORK

I·MILLER presents

a new collection for a new season

—the midseason shoe in *Kidskin*



Smart women are going out of fall tweeds into winter luxury. They're demanding new, elegant I. Miller shoes to wear with silk dresses under fur coats and with suave afternoon suits. I. Miller stylists again take the spotlight with midseason shoes of kidskin — slim, sleek, practical, and gay with the newest treatments of the season.

I. MILLER & SONS, INC., NEW YORK CITY

STORES AND AGENCIES IN PRINCIPAL CITIES



ASHLEY



HAMLIN



GLENVILLE

I·MILLER *Beautiful Shoes*

When Lame's Good, It's Very, Very Good

Jean Charles Worth knows the rest of the rhyme . . . and Wanamaker's knows he knows.

This is his best new *lame* dress designed for Paris "Martinique" parties, and a joy anywhere from four o'clock on. A very wearable, very young, *lame* dress in the new street-length, yet it keeps up prestige in the afternoon by its beautiful, luxurious crinkled *lame*. Wanamaker's copy in red-and-gold, green-and-gold, brown-and-gold, or blue-and-silver . . . $39.75

Sizes 12 to 20

JOHN WANAMAKER

In Both Stores

NEW YORK *and* PHILADELPHIA

New York: Broadway at Ninth Street



BOUCHARD

new fashions for figures...





When perfect control is assured by garments that go on with ease

BECAUSE OF THIS SLIDE FASTENER...

ITS CORRECT NAME IS TALON

Reg. U. S. Pat. Off.

Your figure is brought into smart line with the new fashions, the moment you smooth it to perfection with one of the new Talon-fastened corsets.

You are forever freed from tiresome wriggling and struggling, broken fingernails and other casualties, when you wear these easy-to-slip-into garments. It's all because of the slide fastener especially designed for corsets. It makes it possible to mold your corset to your figure after your garment is on. Just step into your garment, give a gentle pull on the fastener. Swiftly, it closes into place, locks automatically, and stays fast against all strain.



Talon is the only slide fastener with automatic lock. Let go slider—it's locked, fast. Lift slider—it opens swiftly.

Because the fastener is flexible and seamlike, bulges and ridges are completely eliminated. Your figure is tailored to the silken sleekness that is a perfect frock-foundation.

These quality corsets, featuring the Talon fastener, are shown in a wide variety of types and styles, and in a complete price range, at all the better shops. Remember, the Talon fastener alone locks automatically and launders perfectly.

HOOKLESS FASTENER COMPANY, MEADVILLE, PA. • NEW YORK • BOSTON • PHILADELPHIA • CHICAGO • LOS ANGELES • SAN FRANCISCO • SEATTLE • PORTLAND



Reading clockwise:

Dinner hat of velvet leaves resting happily under a light circular veil. 6.75

Snack bar dress of "Martha Ann" chiffon, with tan pleated skirt, and golden daisies on the blouse. Sizes 12 to 20. 24.75

The Elizabethan ruche evening wrap—in Lyo Vel velvet, with gold cord at neck. Black or ruby red. Sizes 12 to 20. 39.75

Velvet cocktail hat like an Egyptian head dress with a jewel on your brow. 6.75

Cocktail dress of moiré metal, tied with velvet bows. Watermarked gleam in black, blue, red, green. Sizes 12 to 18. 24.75

Dinner dress of "Martha Ann" chiffon—the blouse all starred with jewel studs, the skirt soft and flowing. Sizes 12 to 20. 24.75

Second Floor

LORD & TAYLOR—FIFTH AVENUE

Lord & Taylor

From dinner on . . .

as done by the Budget Shops



Akron The M. O'Neil Co.
Albany E. A. Beaumont Co.
Allentown Wetherhold & Metzger
Ann Arbor Van Boven, Inc.
Ardmore Best & Co.
Atlanta J. P. Allen & Co.
Baltimore N. Hess' Sons
Birmingham Loveman, Joseph & Loeb
Boston Thayer McNeil Co.
Boston Arnold Glove Grip Boot Shop
Bridgeport D. M. Read Company
Brookline Best & Co.
Buffalo Flint & Kent
Canton, Ohio Ira S. Halteman
Charleston May Shoe Co.
Chicago Marshall Field & Co.
Cincinnati H. & S. Pogue Co.
Cleveland The Lindner Co.
Dallas Volk Brothers Co.
Dayton Elder & Johnston Co.
Denver The Gano-Downs Co.
Des Moines Wiltsey's Shoe Shop
Detroit Plunkett Brothers
East Orange Best & Co.
Garden City Best & Co.
Harrisburg Pomeroy's
Hartford G. Fox & Co.
Huntington, W. Va. Ayres & Harwood
Indianapolis L. S. Ayres & Co.
Iowa City Domby Boot Shop
Kansas City John Taylor Dry Goods Co.
Kalamazoo Gilmore Brothers
Lancaster, Pa. Shaub Shoe Store
Lexington, Ky. Wolf Wile Company
Lincoln, Neb. Miller & Paine
Los Angeles J. W. Robinson Co.
Louisville Byck Brothers
Mamaroneck Best & Co
Memphis Levy's Ladies Toggery
Minneapolis The Dayton Company
New Haven Hamilton & Company
New Orleans Imperial Shoe Store
New York City Best & Co.
Norfolk Ames & Brownley
Philadelphia John Wanamaker
Pinehurst Pinehurst Department Store
Pittsburgh Joseph Horne Co.
Portland, Me. J. E. Palmer Co.
Providence Gladding's
Reading Kathryn Anderson
Richmond Miller & Rhoads
Roanoke Propst-Childress Co.
Rochester, N. Y. B. Forman Company
Sacramento The Bon Marché
San Diego The Marston Co.
San Francisco I. Magnin
Frank Werner Co.
Scranton Gownley's
Seattle Stetson Shoe Shop
St. Louis Famous-Barr Co.
St. Paul Field-Schlick Co.
Syracuse W. I. Addis Co.
Toledo Arnold Glove Grip Boot Shop
Washington, D. C. Woodward & Lothrop
Waterbury Jones Morgan Co.
Wellesley Thayer McNeil Co.
Wheeling Nay Shoe Co.
Wichita Walker Bros. Dry Goods Co.
Wilkes-Barre Walter's Shoe Store
Youngstown Arnold Glove Grip Boot Shop

YOU WILL FIND YOUR NEW SPORT SHOES AT THESE STORES

There is a good deal to be gained by paying a call on Arnold Authentics dealers this season . . . For instance, they have just the sport shoes that you will be wanting from now on — both for out-and-out sports wear in the country and for your more tailored, tweed-y doings in town.

And even a store try-on will prove to you that in Arnold Authentics, with all their variety of styles and leathers, you can count on buoyant comfort and beautiful fitting. Both are built into them with the Arnold Clove Grip. Price, $10.50. On Pacific Coast, $10.75.

A few of the new Arnold Authentics are shown here: (Upper row, from left to right) ARNOLD MONK, ARNOLD BRITISHER; (Lower row, from left to right) ARNOLD GHILLIE, ARNOLD ASCOT, ARNOLD FRIAR, ARNOLDAIRE.

M. N. ARNOLD SHOE CO.
SOUTH WEYMOUTH, MASS.



Yes, indeed, "Fragrance" is available in America to delight you with the festive, subtle glamour gay spirits pursued in London last summer. The perfume at $8.25, $4, $2.20 and $1.10. The powder at $1.10 in six rare shades including the exquisite English Peach with its delicate glow. Other "Fragrance" things not shown: bath salts $1.10, talc $1.10, dusting powder $1.65, compact, $1.10. Look for them at all finer shops. Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; 33, Old Bond Street, London, and Paris, Toronto, and Sydney, Australia.



Twin Study
in
NECKLINES
BY
Carolyn
REG.
PRESENTING
Stehli's
NEWEST FABRIC



Carolyn scores a new high in necklines . . . soft, graceful, flattering! Sleeves and skirt-fronts, too, are equally interesting. Note the pictures carefully. Have you ever seen a fabric drape more beautifully? It's Stehli's newest sheer . . . crêpey in character, glamorous in color . . . Raspberry, Emerald Green, Black, Future Blue, Peacock. Sizes 12 to 20. $19.75.

Carolyn Modes are sold exclusively in *New York* by ARNOLD CONSTABLE . . . in *Detroit* by KERN'S . . . in *Philadelphia* by THE BLUM STORE

Atlanta, Ga., RICH'S; *Baltimore, Md.,* SCHLEISNER CO.; *Birmingham, Ala.,* BURGER-PHILLIPS CO.; *Cincinnati, Ohio,* MABLEY & CAREW, *Columbus, Ohio,* THE FASHION CO.; *El Paso, Texas,* POPULAR D. G. CO.; *Fort Worth, Texas,* MONNIG'S; *Houston, Texas,* FOLEY BROS. D. G. CO.; *Knoxville, Tenn.,* S. H. GEORGE & SONS; *Little Rock, Ark.,* PFEIFER BROS.; *Oklahoma City, Okla.,* JOHN A. BROWN CO., *Sacramento, Calif.,* HALE BROS.; *Salt Lake City, Utah,* AUERBACH CO.; *San Francisco, Calif.,* HALE BROS.; *San Jose, Calif.,* HALE BROS.; *Seattle, Wash.,* BEST'S APPAREL, INC.; *Springfield, Mass.,* FORBES & WALLACE; *Tulsa, Okla.,* BROWN DUNKIN; *Washington, D. C.,* THE HECHT CO.; *and by 62 other stores from coast to coast. For name of store in your city that carries them, write to* **NATIONAL MODES, INC., *128 West 31st Street, New York City.***

Winter warmth and slenderness



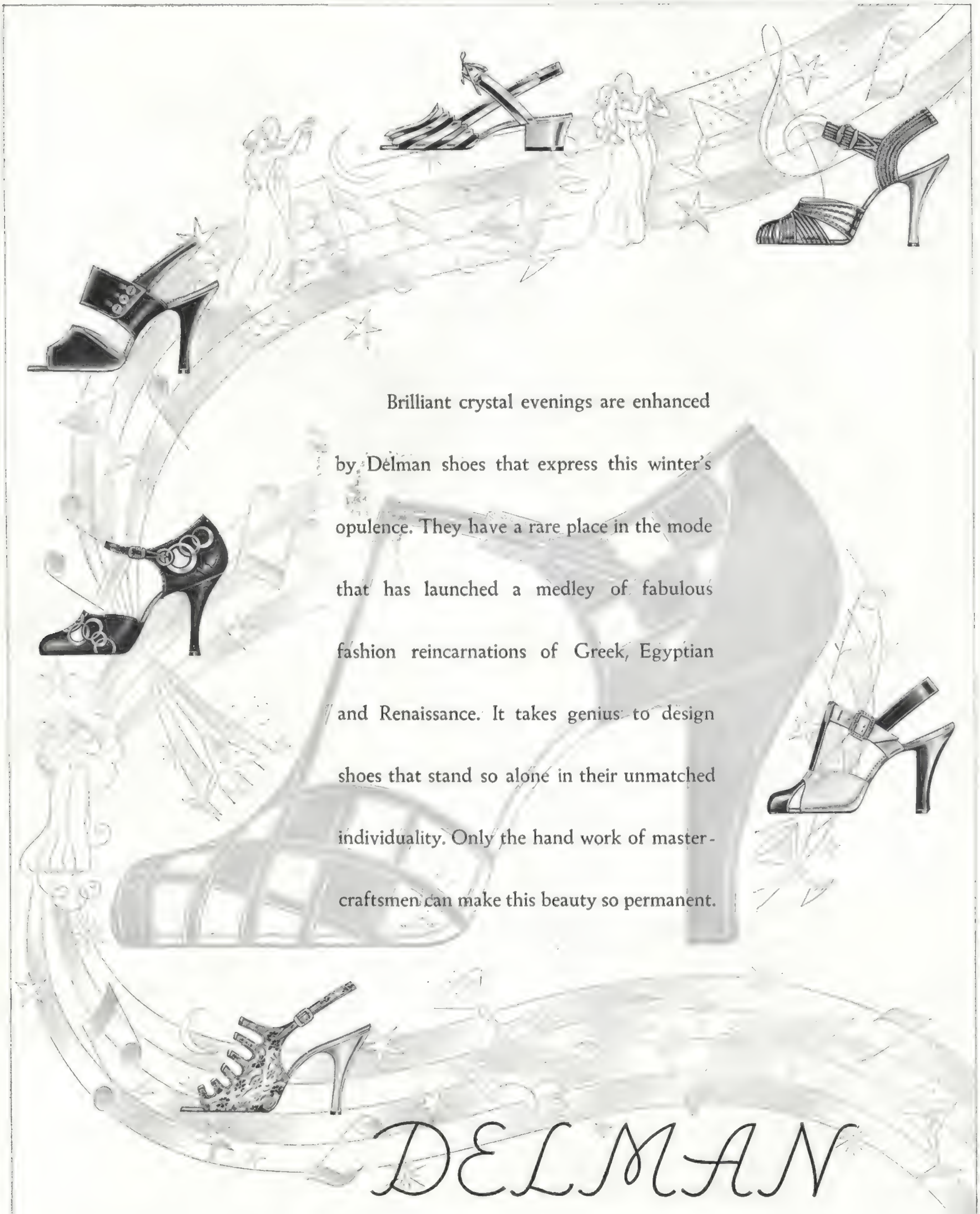
Forstmann Woolens for Winter are made to meet the test of cold weather wear. Their weaves and colors are rich and warm, and have unusual depth and beauty. The very best wool, expert craftsmanship, and unending care make them soft and pliable so that they tailor perfectly into the season's slender lines. Forstmann Woolens are being shown at all good shops . . . in coats, costumes, and by the yard. Forstmann Woolen Co., Passaic, N. J. *Sales Office:* Empire State Bldg., N. Y. C.

Forstmann Woolens

©1935, Forstmann Woolen Co.



"BLUE GRASS" BY ELIZABETH ARDEN



Brilliant crystal evenings are enhanced by Delman shoes that express this winter's opulence. They have a rare place in the mode that has launched a medley of fabulous fashion reincarnations of Greek, Egyptian and Renaissance. It takes genius to design shoes that stand so alone in their unmatched individuality. Only the hand work of master-craftsmen can make this beauty so permanent.

DELMAN

DELMAN SHOES ARE FEATURED IN THE SAKS FIFTH AVENUE SHOPS AND THE BETTER STORES IN PRINCIPAL CITIES

As worn at the Coq Rouge



Forbath & Rejane

The kind of feminine appeal that makes good evening clothes so stirring. Two Bonwit Teller Exclusives that arrest by their very restraint . . their quiet opulence . . their unmistakable authority. *Left,* the delicately veined lamé. In molten gold, silver, blue or pink. 75.00. *Right,* the sensitively draped crystal velvet burns with a more quiet fire. Scarlet, blue or green. 65.00. Six other glowing shades to order. Fabric samples on request. Sizes 12 to 20. MISSES' GOWNS—SIXTH FLOOR

BONWIT TELLER FIFTH AVENUE AT FIFTY-SIXTH STREET



the dress of the month

in CELANESE*

Checkerton

Gorgeous colors, a heavenly self-check Celanese texture, and a two-piece style that you'll enjoy at luncheon, matinees, or tea after the game. The belt is suede and the new saw tooth trim effect and metal buttons with barbed spheres are most amusing. In gold standard, traffic red, bird's egg blue, kilarney green, oolong rust, and sapphire blue. » » » Sizes 12 to 20. » » » $19.95

Hat by Lily Dache
Photographed at Hotel Carlyle

*Reg. U. S. Pat. Off.

Over 400 shops are showing this fashion. If you don't find it in your favorite shop, write us.

KANE-WEILL, INC., 498 Seventh Avenue, New York

IN NEW YORK CITY

Exclusive with

RUSSEKS FIFTH AVENUE

Akron, Ohio	A. Polsky Co.
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Huntington, W. Va.	The Princess Shoppe
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Kalamazoo, Mich.	The Style Shop
Kansas City, Mo.	Rothschild's Sons, Inc.
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Lafayette, Ind.	Loeb & Hene
Lake Charles, La.	No-Vel Shop
Lansing, Mich.	The Style Shop
Lawrence, Mass.	Bon Marche
Lewiston, Maine	The B. Peck Co.
Lexington, Ky.	Denton & Co.
Lima, Ohio	The Leader
Lincoln, Neb.	Gold & Co.

"Fashion

EXCLUSIVE WITH LEADING



NATURAL CROSS FOX on two new 1936 coats which "Fashion Firsts" are offering at a truly unbelievable price. Left—wide spreading reveres, and right—a cape edged with cross fox . . . both on simple wearable coat bodies.

$75

Registered U. S. Pat. Office

"Firsts"

STORES OF AMERICA



JEWELED BAR DRESSES . . . left—taken from a Robert Piquet original with jeweled neckband and buckle holding in its front fullness. Right—taken from Schiaparelli's famous "bow and buckle" dress—in matelasse with three huge rhinestone buckles surrounding three fabric bows. $25

FASHION FIRSTS, INC., 390 FIFTH AVE., N. Y.

Little Rock, Ark.	The M. M. Cohn Co.
Lockport, N. Y.	Williams Bros.
Longview, Texas	Martin's
Los Angeles, Calif.	Switzer's
Louisville, Ky.	Simmonds
Madison, Wis.	Simpson's
Manchester, N. H.	Leavitt Stores Co.
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Mankato, Minn.	G. E. Brett Co.
Marion, Ind.	Alice Phillips Shoppe
Mason City, Ia.	Damon's
McKeesport, Pa.	Katzman's
Middletown, Conn.	Wrubel's Inc.
Middletown, Ohio	The Vogue
Milwaukee, Wis.	Bitker-Gerner
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Montpelier, Vt.	Dorothy Lawson
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Olean, N. Y.	Bradner's
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Philadelphia, Pa.	Dewees
Phoenix, Ariz.	Switzer's
Pittsburgh, Pa.	Kaufmann's
Pittsfield, Mass.	England Bros.
Pittston, Pa.	Eisen's
Portland, Maine	Beckwith's
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Sandusky, Ohio	M. R. Herb Co.
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San Jose, Calif.	Appleton & Co.
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Schenectady, N. Y.	Lady Lee and Evelyn Shops
Scranton, Pa.	Beverly Shop
Seattle, Wash.	Best's Apparel
Sharon, Pa.	R. H. Garrick
Sheridan, Wyo.	Baertsch's
Shreveport, La.	The Fashion
South Bend, Ind.	Frances Shop
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Springfield, Ohio	Sander's FASHION
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Steubenville, Ohio	Cooper-Kline Co.
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Toledo, Ohio	Stein's
Uniontown, Pa.	Rosenbaum's
Vincennes, Ind.	Gimbel-Bond Co.
Warren, Ohio	The Maurice Shop
Washington, D. C.	Frank R. Jelleff Co.
Waterbury, Conn.	Freedman's
Waterloo, Ia.	Palace Clothiers
Waterville, Maine	Squire's
Wausau, Wis.	Secor's
Wheeling, W. Va.	Stone & Thomas
Wichita, Kansas	Garfield's
Wilkes-Barre, Pa.	Beverly Shop
Wilmington, Del.	Arthur's Apparel Shop
Winona, Minn.	H. Choate & Co.
Worcester, Mass.	Ulians
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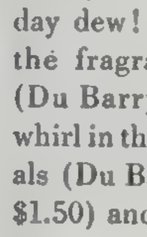
In the palm of your hand . . .

A SALON!

Every hour, every moment, youth, beauty, distinction are fleeting away from women-too-busy, women-too-lazy to lift a finger to stop them. Lift *ten* fingers...lift the palms of both hands...in that secret of salon technique, the graceful Du Barry Hand Principle movement! It's pleasant—it's simple—to fight age, woo beauty, in a salon-at-home when your fingertips dip into the very jars-and-bottles that groom the loveliest faces in the world. There are Du Barry creams, insurance against oily skin, dry skin, that *weary* look; Du Barry Lotions to keep your skin clear, alive; and there's the charm of Du Barry makeup. Ask for the hand principle booklet at your store that sells Du Barry. *Hold* beauty . . . in the palm of your hand!

DU BARRY
Beauty Preparations





Grecian, Directoire. Militaire, Oriental... they're designed for romance, for conquests, these gowns of '35. But by your face shall the stag line know you... and your face isn't fit if your formal makeup does not include powder lotion, face powder, rouge, lipstick, eye shadow for mystery, lash beauty for magic. Give yourself a Du Barry formal makeup . . . and conquer.

■

Time was when a lady's idea of luxury was a bath in the May-day dew! Today you bathe in the fragrance of rose leaves (Du Barry Bath Salts $1.50), whirl in the softness of rose petals (Du Barry Dusting Powder $1.50) and step forth to charm.

●

When the long winter evenings are gay winter evenings... look out for face-frenzy! A Du Barry Beauty Kit does it ($4.00). Generous use of its three creams, two lotions, glamorous makeup and you'll keep that dewy look from cocktails until curfew.

●

The New York season's in full swing. We *know* it at the Richard Hudnut Salon, 693 Fifth Avenue, where girls-who-go-places are busy having new complexions, figures, coiffures, manicures, pedicures . . . or, think a minute, what do *you* need?

RICHARD HUDNUT

New York Paris



A—*Above*—Dramatic for its details. Made of Modern Textile's Crushed Flowered Jacquard of Celanese. Flattering Renaissance jewel clip with semi-precious stone, giving effect to the new shirred Vionnet silhouette. Sizes 14 to 44.

B—*Left*—Circular tucking on the blouse and shoulder enhances the new thought of this dress with its gold sparkled braided cord fastenings. In Susquehanna's Jacquard Marquisette of Celanese. Sizes 14 to 40.

C—*Right*—This afternoon frock is softly detailed with pleats in a simulated two-piece effect adorned with a gracious trimming of silk fringes and knotted with rhinestone jewel bows. In Susquehanna's Jacquard Marquisette. Sizes 14 to 44.

Colors: Black, Veronese Green, Coffee Bean, Rusticana, Planetarium Blue, Rare Vintage Red, New Peacock, Navy.

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Rolfs Accents

BY COLETTE

Little things called "accents" don't occur by accident. It takes genius to conceive them. At the better shops, I found such "accents" at their smartest in both Rolfs La Garde Bags and leather goods for men.



I've unerringly tracked down a La Garde Bag for exacting women. It's fashioned of fine shrunken calf in a masterly manner, and smartly trimmed with a trio of triangles. A simple, golden frame and clasp and "leash" handle provide the advanced style touch. An interior "accent" is a slender gilded chain securing a capacious coin purse. A six-hook key case and billfold provide some of the conveniences for which Rolfs La Garde Bags are famous. The sales slip reads $12.50.



I gazed...and still my wonder grew that one slim, suave billfold could possibly contain eight pockets. Of polished alligator with a leather lining that defies time and wear, it will bring to any man the assurance of correctness and elegance. It's only $10.00. Others equally smart from $1 to $10.



Another smart piece is the Rolfs Removable Hook, Indexed Key Case. Flat, the hooks hold the keys straight so they can't become tangled or bulky. Each hook is numbered for quick identification and indexing of keys. A patented feature permits the removal of any one key while keeping all the others securely intact. It's the smartest and most convenient key case idea I've seen. In fine leathers. Priced: 50¢ to $5.00.

Rolfs leather goods are sold *only* at leading stores and smart shops.

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Parisian Specialties Every Day
Luncheon—Dinner—Popular Cocktail Hour

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THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to $1.15.

LA CHAUMIÈRE. 163 E. 56th St. A real French Restaurant. "A House that is reserved for those who know how to wait, eat and appreciate." . . Paul Massé, formerly chef of Inter-allied Club in Paris.

KENTUCKY SERVES A MEAL
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GRIPSHOLM—324 EAST 57th St. Newest Swedish restaurant featuring Swedish hors d'oeuvres with regular dinners, $1.25. Also luncheon and cocktails. ELdorado 5-8476.

LA CRÉMAILLÈRE, atop 30 W. 59th St., commands a glorious view of the park from its glass-enclosed terrace. M. Millien, formerly of the Ile de France, will receive you personally. Call Camille, EL. 5-9246.

We are now in the midst of another autumn season. The mad rush of October, with the opening of school, the new dress collections and the upswing in after-dark gaiety, has tapered off to the even tenor of November. We are seeing the new shows and perhaps a football game or so, doing the restaurants, both the old and new, which comprise this season's field.

It is a breathing spell, a darkness before dawn. Things are clicking off with a minimum of effort for every one. This will all the more bring out the hectic hustle and bustle that is soon to be ours—when we begin seeing the cards, "Only—Shopping days before Xmas."

No small part of "the season" are New York's restaurants. Even considering the value of understatement, only superlatives can be used: best food, best entertainment, greatest variety in type, locale, tariff.

RESTAURANTS—dining

(Continued)

NINETY-NINE PARK AVENUE. At 40th Street. Serves delectable food in pleasing and comfortable surroundings. Special Home Made Chicken and Beefsteak Pies. Lunch from $.55. Dinner from $.75.

MICHEL, 38 E. 53rd St., well known for his hors d'oeuvres Parisienne, pompano Veronique, and frog legs Provençale, presents his newly decorated Salle de Pommes. Luncheon $1.00; Dinner $1.50. EL. 5-8966.

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ROCKEFELLER PLAZA RESTAURANT and Cocktail Lounge, 32 West 50th St., R.C.A. Bldg. Luncheon from 90c. Dinner—Old New York Room—from $1.25. Dinner and Supper—Plaza Room—A la carte. Walter DeSoto and Eve Young entertain during Cocktail Hour (5 to 8) and After Theatre Supper (10 to 1). Air-conditioned. "Smart but informal."

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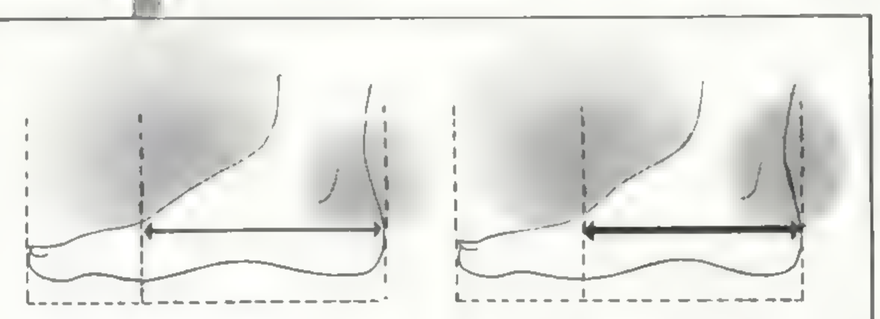
Are you wearing shoes shaped to fit your *Grandmother's Foot?*



The SIESTA, a smart Foot Saver T-strap, made over the new Shortback Last. The new Foot Savers include a wide variety of smart step-ins, T-straps, oxfords, and shoes for spectator or active sports. *Perfect fit!*

Foot Savers Are Priced From

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Here, extremely drawn, is grandmother's foot. The dotted lines indicate the *relative* distance from the heel to the ball of the foot and from ball to toe.

This is a modern foot—your foot. The *size* is the same but the distance from heel to ball is *less*. Thus, only a *modern* shoe can fit you properly—a Foot Saver.

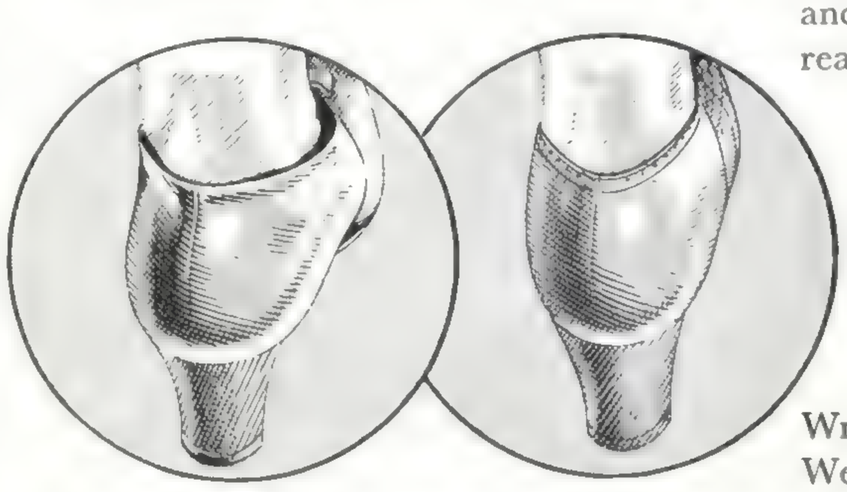
You'll Enjoy
"MUSICAL FOOTNOTES"
Columbia Network—Sundays
12:30 P. M. (noon) Eastern,
11:30 A. M. Central Time

THAT isn't a trick question! . . . Recent tests made for us on thousands of women's feet revealed a startling fact: The modern woman's foot is *shorter*, in proportion, from the back of the heel to the ball of the foot, than that of preceding generations. This is particularly true of women with a long, slender "aristocratic foot."

That is why *you* have found it hard to get a perfect fit. If the heel fitted snugly, your toes were cramped. You tried another pair. If the toes had room the heel slipped or bulged.

And that is why, over a year ago, we threw away a fortune's worth of shoe lasts—considered the finest-fitting lasts obtainable—and had a new type of last made specially for us. We named it the Shortback *Free-Walking* Last. Every pair of Foot Saver Shoes—and *only* Foot Savers—is today formed over this *new* last, designed to fit the *modern* foot.

Now you can buy smart shoes that look as sleek and trim on your feet as they did in the window. No need to stuff their heels with pads or "non-slips"—they grasp your heel snugly, without bulge or stocking wear. No need to cramp your toes and ruin the beauty of your foot—Foot Saver Shoes, made this new Shortback way, give you ample, comfortable fit. Yet they actually seem to flatter your footsize. And their hidden patented construction supports your arch gently but firmly, relieves foot fatigue no matter how long you stand or how far you walk.



Shoes formed over old fashioned lasts slip at the heel and bulge or gape along the side, particularly when walking, or after the first month's wear.

But Foot Saver Shoes are shaped to fit the heel closely, without slipping or bulging, even when in motion, and without non-slips or heel pads.

Smart as the latest import, comfortable as your oldest slippers, you owe it to your nerves and your pride to possess these good looking, really *modern* shoes.

Consult the Classified Section of your telephone book for the name of the selected shoe or department store in your locality that features Foot Saver Shoes. Or ask us and we will also send you a free style booklet picturing the smartest Fall Footwear Fashions. Write The Julian & Kokenge Company, 74 West Main Street, Columbus, Ohio.

Send for FREE Booklet Today!

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Smartly shaped to fit the Modern Foot

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THE DOG MODE OF VOGUE



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and DALMATIANS

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Ch. Little Sahib. Courtesy of Mrs. V. Matta

Pom Pom

EDITOR'S NOTE: The Kennel Departments of the Condé Nast Magazines believe that first-class dogs at prices justified by what the buyer receives and the breeder expends are the best policy. We know that right breeding and right raising cost money and that they are necessary if the purchaser is to derive maximum satisfaction from the dog he buys. We therefore believe it a duty to our readers to accept no advertising from breeders who make a practice of charging less than the $50 which we consider to be a fair minimum price for the right sort of puppy.

You've probably decided long ago that the Pomeranian was a pet to a storied Empress in a walled castle centuries ago. For once you see that diminutive fellow strut with all his characteristic poise and dignity, in the show ring and out, you say, "Well, here's the aristocrat of the toys." And as to your final conclusion, you are entirely right.

But of his ancestry, you're mistaken. His original home was the fields around Pomerania in Prussia, where he was used in herding sheep. He was a larger dog then, and years of scientific breeding have altered his size considerably, but never his quick intelligence, his unfailing fidelity to his master and his ever-present vivaciousness and alertness. Apparently the Pom in primitive days was first and foremost a house and herd dog and had no part in the hunting expeditions of his master.

Nowadays, though but a pocket-sized edition of dog, he has lost none of his earnestness, energy and brains and the thousand and one things that go to make up the canine ideal. A little aristocrat, far too good-tempered to fight, he will hold his head high and walk by any large dog showing signs of unpleasantness. Few toy breeds, in my judgment, seem to show inclinations for ratting proclivities, but the Pom seems to



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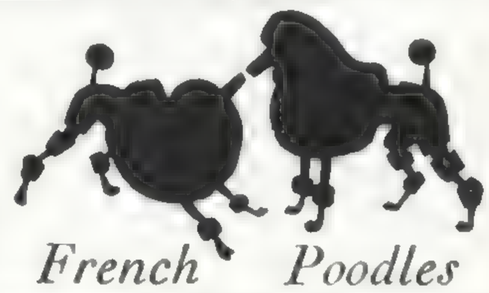
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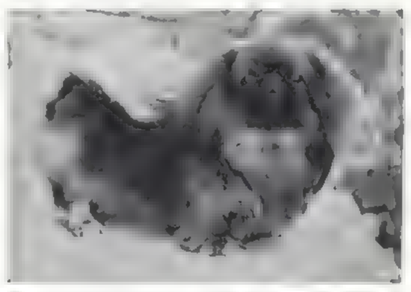
Ch. Edelweis du Labory of Salmagundi
POODLES ● DACHSHUNDE



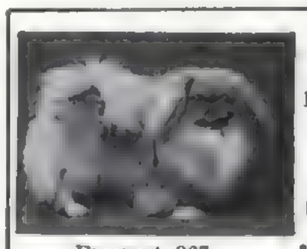
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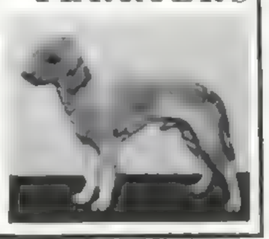
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Vogue does not sell dogs but will suggest reliable kennels where purchases may be made.



Ch. Little Rajah was one of the greatest Poms. Mrs. Matta

Pom Pom

share the characteristic of the various terrier breeds for their ability and love to hunt and kill rats. Poms are easily taught to do many of the stunts that seem reserved for only the larger breeds. It is as the one dog in the family that a Pom is at his best, and where he seems to give full development to his astonishing intelligence and reasoning powers. For a Pomeranian's little frame covers a big heart.

Most breeds of toy dogs are attractive and affectionate. Many are gay, active and amusing; some are unusually wise; but probably no toy dog combines all these qualities to such a marked degree as the Pom. I doubt if any other small breed has to the same extent such attachment as Poms display for their owners, and it is equally doubtful if any other inspires such affection from those who make companions and friends of them. Selfishness has no place in the Pom's character. His first and last thoughts are for the master and mistress. To be near the object of his devotion is the greatest joy of his life. He is hardy, too, and lives to a ripe old age. Twelve- or fourteen-year-old Poms are by no means rare, and there have been those that lived as long as eighteen years.

And now a word with regard to the Pom's coat, which is one of the breed's greatest characteristics. Although quantity of coat is so necessary it is even more important that its quality and texture should be correct. The ideal coat is dense, stiff, crisp and stands out at all times. A properly coated Pom has a profuse dense mane and frill covering his neck, chest and shoulders. On the hindquarters there is long thick hair or breechings reaching down to the hocks. His

(Continued on page 28)



Ch. Salisbury Sensation. Mrs. Andrew W. Rose, owner

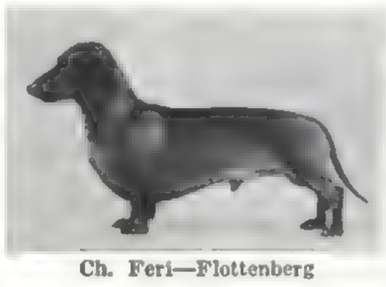
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Two good Poms owned by Mrs. W. Wylie

Pom Pom

(CONTINUED FROM PAGE 27)

tail is profusely covered with long, harsh, spreading hair and is carried flat and straight on the back where it lies like an animated canine plume.

The coloring of the Pom is one of the breed's strong claims to beauty and attractiveness. Some twenty-five years ago there was a great variety of color in the breed. Blacks and browns predominated, shaded sables were beginning to make history, and there were numerous whites, blues, beavers and parti-colors. Orange-colored dogs, as we know them today, hardly existed, whereas now they are most plentiful. In fact, more attention is devoted to breeding orange-colored Poms than any others. Shaded sables are often the result of matings which it was hoped would produce the orange coloring. This craze has been growing steadily for years and has reached such a point that it has overwhelmed all other colorings. The demand for orange-colored Poms is enormous. Very high prices are paid for good ones. A few breeders remain faithful to the blacks. A beautiful sound black is hard to beat and harder still to breed.

Disregarding color, though, the primary need in the Pomeranian of today is an abundance of coat and plume of the right texture, a short round body, a gay carriage and the typical showy action.

When I speak of gay carriage there comes into my thoughts the value of the Pom as the individual pet. The Pom as I have seen hundreds of them in the show ring, in the home, on the street and in the smart town cars on Park Avenue and Fifth Avenue—always light-hearted without a single care, always sunshine, just happy to be what it is, and overjoyed that it is itself, it luxuriates in the love of its master.



Ch. Cairndhu Sunbright. Courtesy of Mrs. Wylie



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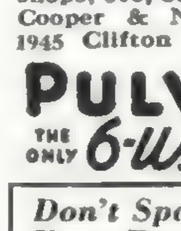
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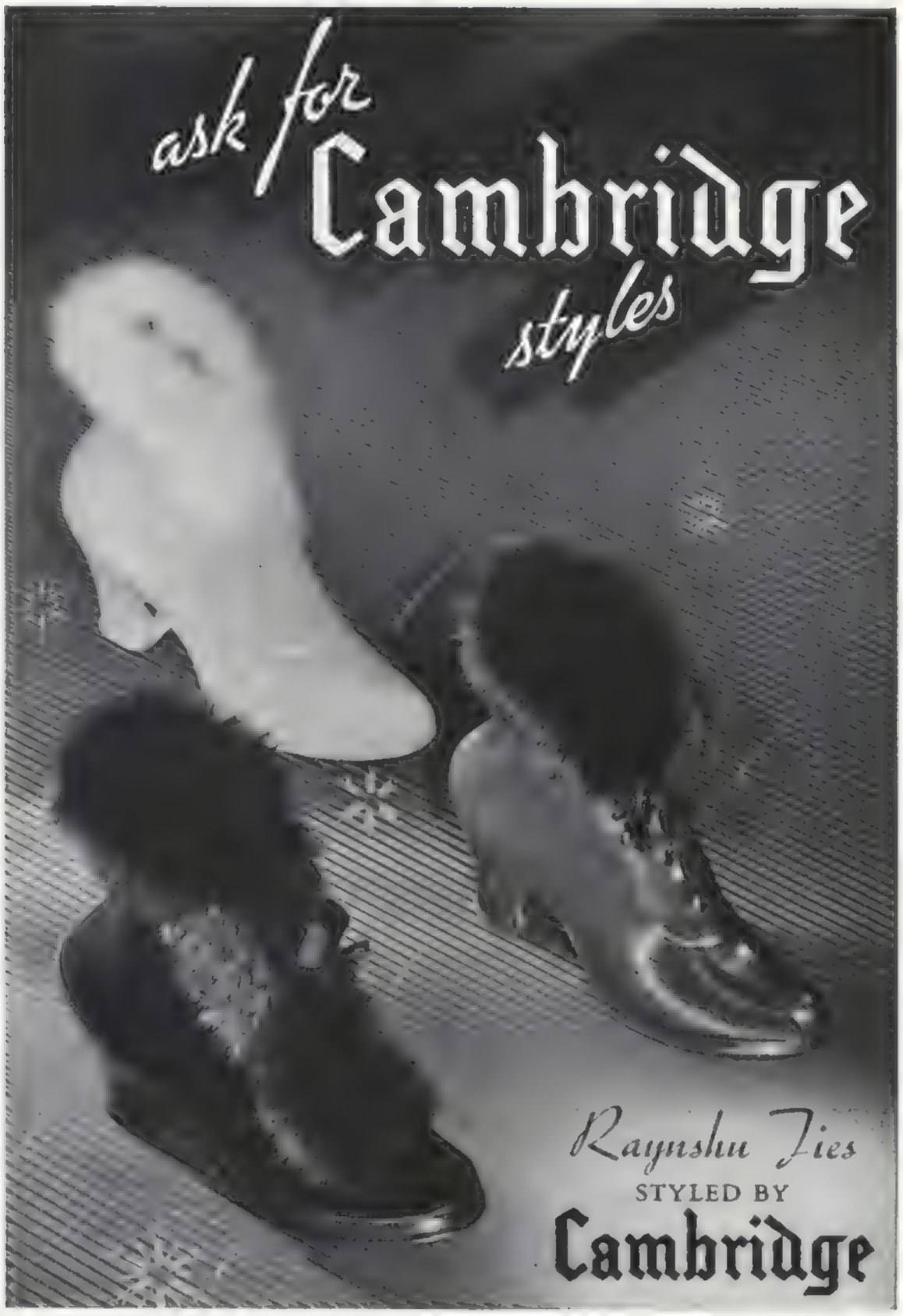
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BY WILLIAM B. POWELL

THE Frenchman who first taught me those words put a wealth of meaning into them: "sail away . . . come what may . . . devil take the hindmost!" But I don't think I realized their fullest implication until I sailed on the *Franconia* world cruise last year, with the Cole Porter-Moss Hart party. There's a very special spirit about the world-cruise sailings of the steam 'galère' *Franconia* — a rampant sensation of high adventure in the offing.

For the *Franconia* has something about her that makes the word 'steamship' seem all too prosaic. She's not a yacht, of course — much too big. But there's a yacht-like sense of freedom aboard her — the feeling that she'd just as lief take you to the North Pole or the South Pole, around the Horn or across the Atlantic. And her 1936 Around the World itinerary furthers that impression — a devious, wonder-strewn trail that boldly ignores routine sea-lanes.

Imagine the crowd of smart and eager people gathered on the liner's decks next January 7 . . . outbound for Trinidad, Bahia and Rio, for St. Helena, Capetown and Durban . . . keeping to the sunny side of the world until winter is well over. That fur-wrapped couple at the A-deck entrance will soon appear in pith helmets and tailored shantungs . . . trekking over the Great Karoo to see Victoria Falls . . . or standing entranced before India's Taj Mahal . . . or climbing the thirty-eight sacred steps of Angkor-Wat. Already there are groups gathering in the serene, oak-panelled Smoking Room . . . acquaintances being formed . . . fun in the making. You have to be hardened indeed to tear yourself away without leaving some of your heart behind!

And at this next sailing I shall be at a double disadvantage. In the first place I shall be the only one of the Porter-Hart party to be left ashore in 1936. And then I know what many of the departing passengers will not yet fully realize. I know what a grand host the *Franconia* can be. And I know what a unique and wondrous opportunity it is, to combine the Northern and the Southern Hemisphere routes. Siam as well as South Africa . . . Madagascar as well as Japan . . . Rio de Janeiro and Pekin, too! It's enough to make one weep.

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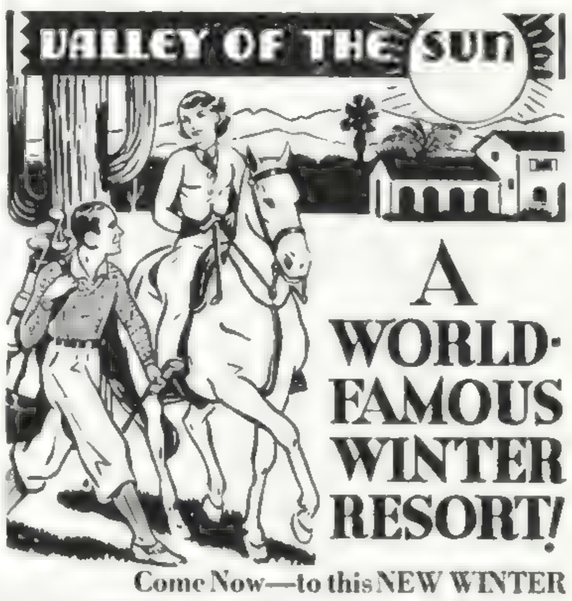
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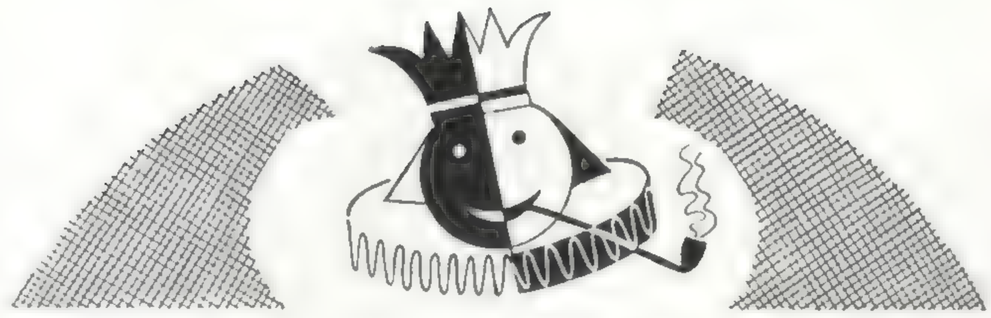
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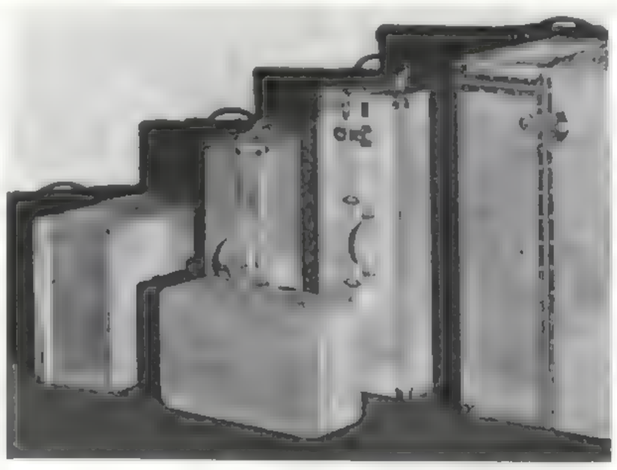
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Vogue covers

What—no wine?



• French vintners are sad over the slim results of their best efforts to educate the American public to the gentle art of wine-drinking. In fact, they have almost given us up as a bad job, and the Association of Bordeaux Wine Exporters has decided to abandon its campaign to increase its shipments to the States.

We seem not to be a wine-drinking nation, and we thereby forfeit many leisurely pleasures. No one seeks out the better domestic wines, such as some of the California clarets, and few people know how to choose a foreign vintage from a wine card. True, imported wines are comparatively expensive. Now why does not some one choose the less expensive, the lighter, younger wines and import these? Why not a little Beaujolais? Of course, it would take a man who knows his wines to do this successfully.

And here's an idea which I, at least, am convinced is a good one—and any restaurateur may adopt it as his own. Serve open wines in carafes of all sizes. Make them available inexpensively. Every good place in France does it.

The St. Regis is working along the right lines. Its wine list has just been revised by Julian Street, and the prices are littler than they were formerly.

For gourmets' palates

• There is only one place that I know of where you can get chicken Divan—and that's at the Divan Parisien. This restaurant, distinctive for its European atmosphere, is known far and wide for this and many other of its specialties not duplicated elsewhere. And it is decidedly the place to go if you are looking not for entertainment per se, not for music and song, but for a delicious lunch or dinner knowingly served.

Chicken Divan includes broccoli done with a delicate sauce, and this reminds me of the history of this vegetable in New York. In the early days of the Divan, nearly thirteen years ago, this restaurant procured some broccoli from an Italian garden and served it in accordance with an old-time recipe. The dish became so popular that there was soon a shortage of broccoli, which from that time forth became a swank delicacy.

The Divan has certain specialties that it does extraordinarily well. For instance, the Bacardi mint cocktail; the good onion soup in brown bowls; the special salad (original chiffonade) mixed before your eyes. Any day, you can get here a chicken curry *à l'égyptienne* that melts in the mouth. It contains delicious fresh fruits. And this is one of the rare places where lobster *à l'américaine* is understood.

At night, the comfortable room with its many banquette tables and little booths presents a cheering sight. Here is a waiter busy with his wooden salad bowl, which stands in a larger wooden bowl on tripod legs, so that it may be brought easily to the table. Another is gravely occupied with duck *à la presse*, while still another is serving a flaming crêpe suzette. With this will go *café royal*, wondrously hot in a sugar-encrusted glass.

You will lunch or dine well at the Divan Parisien. You will go not once, but many times, to enjoy the triumphs of its chef and to savour the treasures of its well-stocked cellar. The address is 17 East Forty-Fifth Street, convenient from nearly all vantage-points and not too far from Broadway to complicate the problem of a play-going evening.

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the town

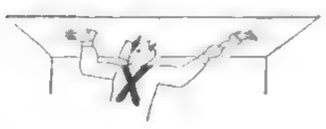
Long Island repertory



• Charles Hopkins has done an interesting thing. Having decided, quite rightly, that a good repertory company might well have its theatre on Long Island practically the year round, he has accordingly leased for a term of three years the property of the Neighborhood Association at Roslyn.

The auditorium there has now been altered and renovated, and the house opened as the "Theatre of the Four Seasons." The seating capacity is about five hundred, and the stage as large as the average Broadway house. Just about now, a new play destined finally for Broadway will have its first performance at Roslyn. The policy of the theatre will be to divide the time between the presentation of new plays that are scheduled for metropolitan production, and the most interesting dramatic works available from the past and present, and from the stages both of America and of Europe. Mr. Hopkins is establishing a permanent acting company to play a limited engagement this autumn. After an interim of a few weeks, the theatre will again be open for the Christmas holidays. The spring engagement will start in April and will carry on through the summer until next October. Long Islanders are enthusiastic about the new venture which seems made to order for home-loving commuters.

A practical exhibit



• Ordinarily, it isn't feasible to invade wholesale houses, though you'd love to know what is available in the decorative marts when you are refurbishing your rooftree. But you *can* go to the Permanent Exhibition of Decorative Arts and Crafts, at 30 Rockefeller Plaza, where about fifty-five wholesale houses display the cream of their collections. On the tenth floor, in an atmosphere of complete calm, you can select practically every item necessary to the furnishing of a home, from the essentials, such as draperies, carpets, wall-papers, furniture, to the et ceteras, such as lamps, dower chests, and pottery, to say nothing of reproductions of Vincent Van Gogh. I found some wall-papers, especially designed for cocktail bars, that were intoxicatingly gay. These papers were washable and also tested against light. Orders are to be placed in the usual way through a shop or a decorator.

This exhibition, which will be restocked as occasion demands, will particularly endear itself to out-of-towners, who arrive in New York with a list a mile long of things they simply must get for the house, and usually retire ungracefully with nervous prostration after one day's shopping.

Where they gather



• El Morocco has always been one of the nicest possible spots for a gay evening. But it is even nicer than ever now, with its sparkling crystal trees that manage to look both cool and tropical at one and the same time. The dance rhythms are supplied by Ernie Holst and his talented crew, with Gustavo Martell and his rhumba band alternating. Whether you go for a late dinner or whether you drop in to give a final fillip to the night, here is glamour. (Continued on page 42)



Mary Bissell

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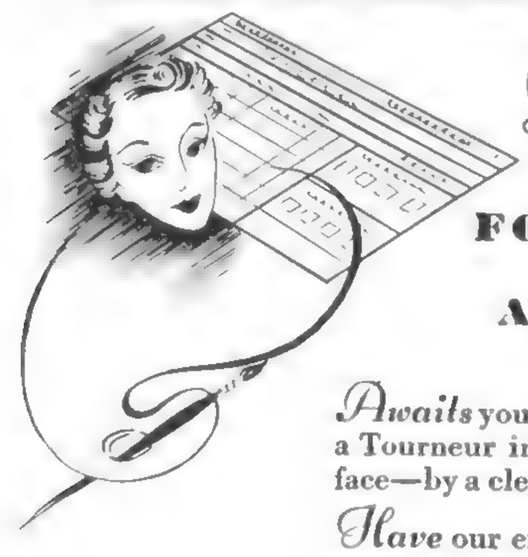
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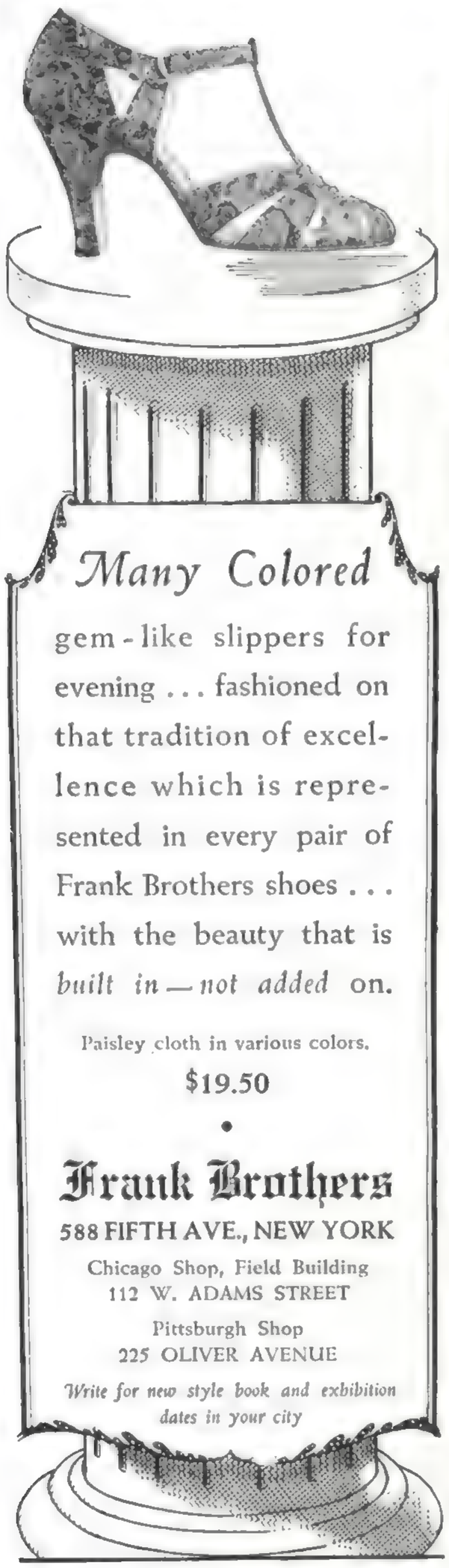
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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 41)

• The opening of the new Savoy Room at the Savoy-Plaza was really fun and not just "another one of those." All the young things went the first night, for the dinner-to-dawn charity dance. On the second night, Dwight Fiske drew a packed house. He was frantically brilliant. Where is there another entertainer in New York who can give his audience just what they want and still be completely over the heads of most of them at the same time? It's the secret of his drawing power. The music of Dick Gasparre is awfully good for dancing, so the floor is correspondingly crowded each night. If you don't want to cope with it, you can sit apart at one of the terrace tables and feel very superior.

• The Madison has gone in for dancing along with its cocktails and music. It has opened the Baroque Room, where there is entertainment at the supper hour—Val Olman and his music, featuring the Meadowbrook Boys; and Ramona, with songs at the piano.

• One of the places that you ought to put on your list for dinner dancing is Sherry's. It has a pleasantly gay and genial atmosphere, and the food is good. The entertainment has gone social—Hayward Powers is directing the music and is assisted by a trio of young débutantes who sing.

A champagne room



• Michel, that knowing and popular restaurateur of 38 East Fifty-Third Street, has again been tossing together a few ideas with Vernon McFarlane. The result is a brand-new room, above the bar and restaurant, called "Salle des Pommes." There are apples all over the walls, and there are apple-red banquettes and a lush red carpet, and the ceiling gleams a metallic pink.

It seems that a fine vintage champagne goes awfully well with this room—and nothing is easier to get at Michel's, with beautifully cooked specialties to accompany it. What a place this would be for a private party! Whoever is the first to guess how many apples there are in the murals will be rewarded—by a quart of champagne "on the house."

This is one of those reasonably prideful houses where they know very well how to do a suprême of pompano Veronique or frogs' legs provençale.

Running notes



• The bridle park in Central Park has had a grand October and still presents a pleasant picture on fair Saturdays and Sundays. It was a good idea of Robert Moses to put that new top soil on. . . . Duck shooting season has opened, to the joy of Long Island. . . . The Park Department has asked the public not to shoot fish or angle for birds in the Central Park lakes. They aren't joking, either. A wild black duck was recently hooked. . . . The Van Gogh exhibit opening November sixth at the Museum of Modern Art is a "must." About sixty paintings and fifty drawings of the great modern Dutch artist are on view, and most of them have never before been shown in this country. Many of the finest paintings from the Kröller-Müller collection in The Hague are included. . . . L'Apéritif, at 5 East Fifty-Fifth Street, is a fresh and inviting restaurant. . . . Vincent Lopez is playing at the Ambassador. . . . The "International"—which is a new dance staged by Danny Dare—is the big hit of the show at the Hollywood. . . . Where you used to find the House of Lords, on East Fifty-Fourth Street, you'll now find Maxim's. The Three Riviera Boys are there to entertain you of an evening. . . . The great National Automobile Show in New York arrives early this



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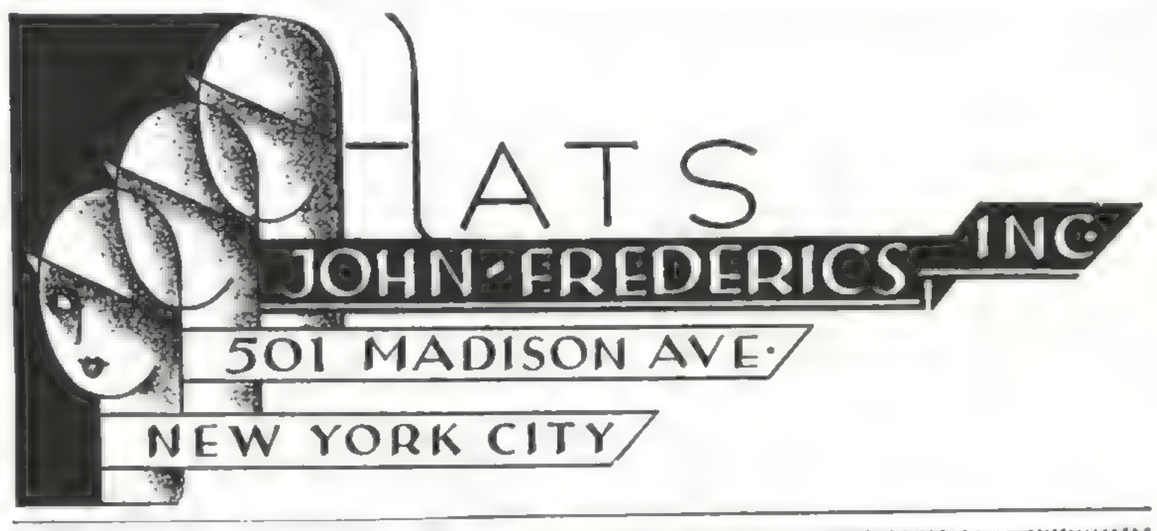


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VOGUE COVERS THE TOWN

year—opening November 2 at Grand Central Palace. All the beauties among the new models will be there, and the only trouble will be to make your choice. Whether or not your comprehension of the mechanical improvements is profound, you'll like the finished products. . . . Ben Riley has tea-dances these autumn Sunday afternoons at Arrowhead Inn. . . . The French Casino is doing Saturday matinées. . . . Ben Marden's Riviera stays open for the winter. . . . Our World's Fair of 1939 has been incorporated. Surely this means that at last, at last Something Will Be Done to simplify Long Island traffic.

On Murray Hill



• When you are in the Thirties on shopping bent, you'll find that a cup of tea or a cocktail around five o'clock will save you from that nervous fatigue which inevitably gets you if you don't stop to rest. Maybe you didn't know that in the Town House, at 108 East Thirty-Eighth Street, there lurks a new restaurant—it is open from lunch time on. This is a second Susan Palmer place, and it is a real contribution to Murray Hill. The dining-room has been enlarged and improved, and it is all as fresh and clean as the novel white leather bar on the upper terrace. The decorations are by Franz Albert Putt. In the late afternoon, a palmist is on hand, just for your amusement. You don't have to take her seriously.

A daily specialty here is calves' liver and bacon, deliciously cooked. And another is that test dish—homely baked hash, fresh and hot. You will like the individual after-dinner coffee service—order it with rum.

Small and good

• There are many times, I'm sure, when you definitely want to go to a small restaurant. Not a place with a famous name or expensive decorations, but rather a little, unpretentious place where the only emphasis is on good, simple dishes carefully prepared and served.

These are the pride of the Pyrenees, which you will find conveniently near you at 129 East Fifty-Eighth Street. Whether you want a cocktail or a meal, you'll find this a satisfying place. Without making you conscious of the fact, Frank and Gus are watching over every detail of good service.

The prix-fixe luncheon is really a bargain. The drinks can be trusted, and the dinner that you can get here for about $1 or $1.50 is a surprise that you'll want to repeat. Some of the Continental specialties, such as guinea-hen Smitane or chicken Marengo, are excellently done. Equally good, however, are such forthright entrées as mixed grill or calves' liver and bacon. Whatever your order, the chef will make a personal effort to please you.

Football feasts



• On Saturday, at this time of year, most roads lead to New Haven, for the weekly festival in the Yale Bowl. The trekking starts off modestly, about six a. m., gaining in fury until noon, when the little village of Yale becomes a pack-jam of yowling motorists and squealing tires.

A grim percentage of this jostling takes place along York Street, because York Street is the closest public thoroughfare to Yale's private thoroughfares—the fraternity houses. And in these, presumably, Vogue's readers will be called upon to adorn their escorts for lunch.

Vogue believes, however, that a lamb-chop in Yale's DKE House is a better lamb-chop during the hockey season, and that the smartest trick, on football Saturdays, is to have done with your warmer-upper, wave so-long to the fraternity, and tackle a ham-on-rye in one of York Street's sandwich bazaars. Make it the College Toasty, or Porter's Cafeteria. If you're in a hurry, tuck the ham-on-rye under your arm, (Continued on page 129)

MOURNING HOUSE



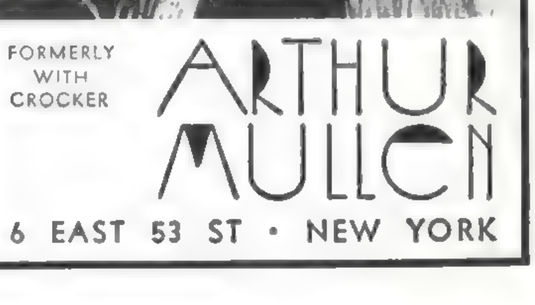
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Vogue's PRIX de PARIS

Beginning in This Issue

On page 118 appears the first quiz in Vogue's career contest for senior college women. To the winner goes one year's employment, at an adequate salary, in the Paris and New York editorial offices of Vogue, and to the girl who is runner-up, six months in Vogue's New York office. The future of these jobs depends upon the calibre of the winners.

If you want to enter this contest and have not yet sent us an entrance blank, fill out the one below and mail it with your test answers, *not later than midnight, November 20th.*

ENTRANCE BLANK

Please enroll my name as an entrant in Vogue's *Prix de Paris.*

Name _____

Home Address _____

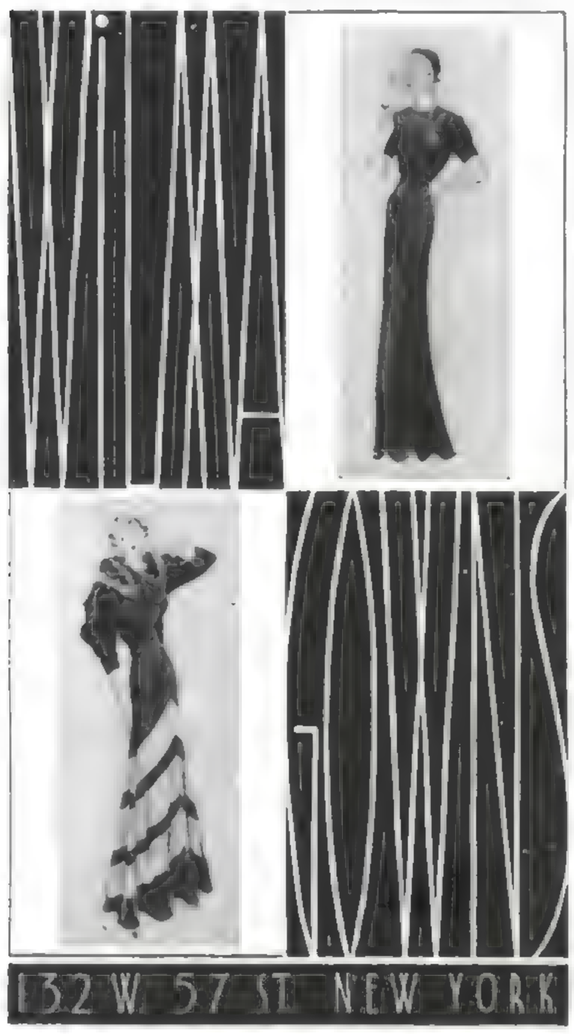
_____

I am a member of the class of 1936 of _____
College or University

My college address is _____

_____

V-11-1-35



132 W 57 ST NEW YORK

Spring Knits Are Off On An Autumn Whirl



Everyone would remember her collection of knitted dresses which went like a breeze last spring and summer. What to do about it? Must she put them away and take a chance on their still being modish next year?

Not by a jugful, said she, being a woman of spirit. She sent the lot to Landsman and had them all dyed lovely fall colors. Lo! a fresh wardrobe!

There was no *dyed* look. The colors were soft and clear. The dresses came back in their original proportions. Seams were flat. They hung well. Small repairs were made. That's why they went to Landsman . . .

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CLOSE-UP OF CHARLES CREED



POTTIER

CHARLES CREED never drew figures on the nursery walls, or dressed his sister's dolls, or took an interest in his mother's clothes, or in any way gave the slightest hint that he might grow into a man with fashion ideas. The important thing is that he had definite ideas, and they quite naturally turned toward fashion, since he had seven generations of tailoring tradition behind him.

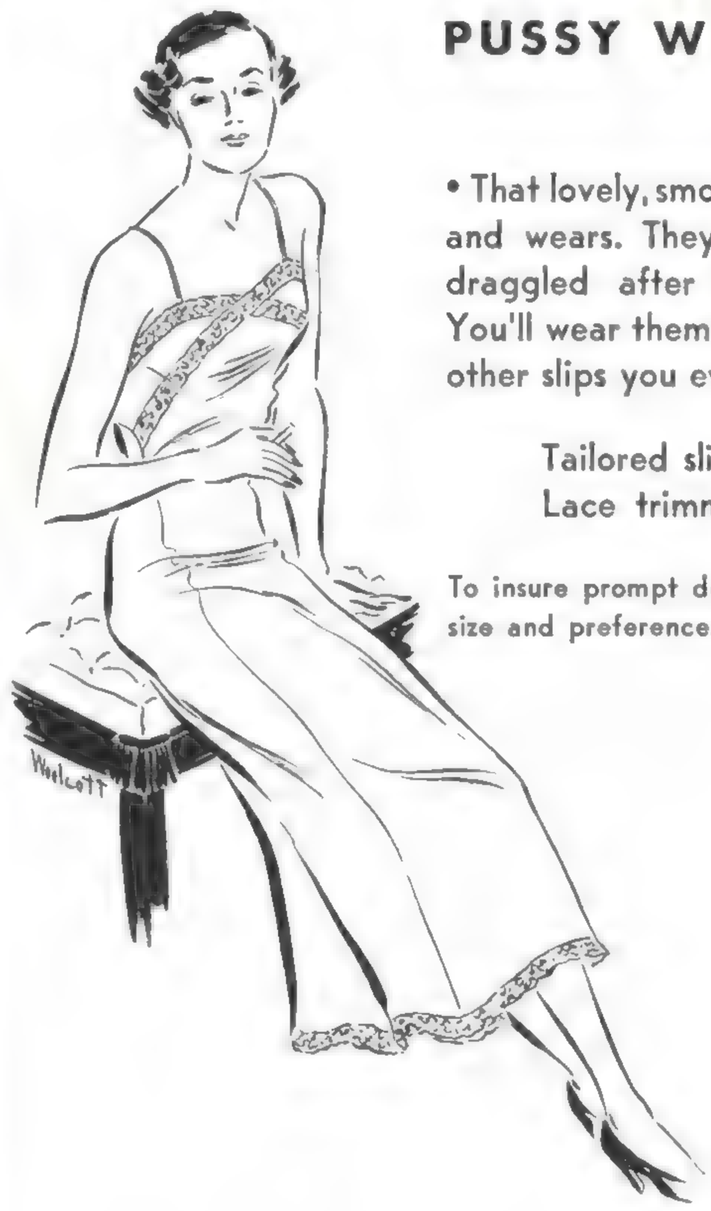
Just as there was nothing about him as a child to indicate what he would be, there is nothing about him now to indicate what he is. He looks like any well-dressed, rather quiet business man—bonds, perhaps, with an interest in music or art on the side. He depends very little on divine inspiration, but produces ideas in a quiet, workmanlike fashion. However, he admits that riding in an autobus seems to have an inspiring effect; that there are lots of old fashions that give him ideas for new ones; and that to see a good English tailor fit a coat is always an inspiration.

He works in Paris in an old-fashioned shop that smells nicely of wool and camphor and in which men mount to the third floor to be fitted and women stay on the second. On one wall hangs an elaborate English document that begs all Frenchmen to be kind to one Henry Creed, who was going about his affairs in Paris in 1854. And the French always have been kind to the Creeds. In fact, it was by invitation that the Creeds came to Paris in the first place. Many of the French *émigrés* who found luxurious exile in London during the revolution had their tailored costumes made at Creed's. When they returned to Paris, they begged that this master-tailor come to Paris. The Restoration proved very profitable to the Creed family, and its members settled down in France for good—to become more thoroughly English with each generation.

Charles Creed grew up like any other English boy. There were years of public school, a certain amount of sport (riding was what he liked to do best, due, probably, to an instinctive appreciation for well-cut riding-breeches), some travel, and the prospect of the University ahead. But when Charles Creed was eighteen, business wasn't so bright, and he had a definite idea that he would like to start working so that he could learn how to improve it. His father sent him to Vienna to work with an old Creed cutter from whom he learned to cut and sew and fit, although he never could do it in the conventional cross-legged fashion. However, he did learn how clothes were made, and just how important the making was. He tried sketching and was embarrassed—but a little pleased—by his efforts. He decided that, with tailoring and drawing at his command, all that he needed was to know how to weave his own fabrics, and then he would tackle the business.

In Scotland, he worked with the weavers and made his own experiments with colour and patterns. When he came back to Paris, there was still no room in the House of Creed for the junior member of the family. America was inevitable. It turned out to be New York (Continued on page 128)

SLIPS OF MALLINSON'S PUSSY WILLOW SILK



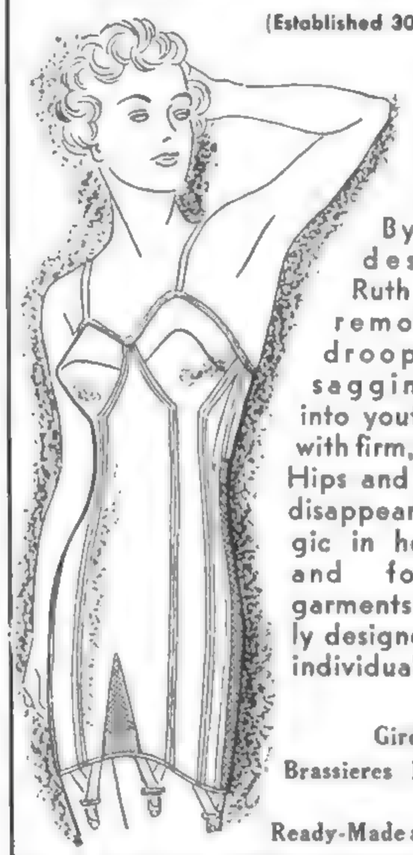
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WOMAN AND MASK—IN THE COVER OF THIS ISSUE, STEICHEN HAS CAPTURED THE NATIVE DUPLICITY OF ALL CHARMING WOMEN. THIS LADY'S FANTASTIC LACQUERED COIFFURE IS BY MR. CHARLES OF MARY BISSELL; THE CHOKER AND BRACELET OF DIAMONDS AND EMERALDS ARE FROM BRAND-CHATILLON

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH

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PARIS



VOGUE'S-EYE VIEW OF BEAUTY

You may not think so now, but future historians will say of this age what past ones said of the Periclean: "It made a cult of beauty."

You will object, perhaps, saying, "How can you mention the two in the same breath? What have we that compares with Phidias, or the Nike of Samothrace?"

We have no Phidias, to be sure. But we are animated by the same spirit that sent his chisel biting into marble: a passionate worship of beauty. And women to-day are learning to be great sculptors of their own substance.

Beauty is the obsession of this magazine. We adore it. We are childishly thrilled by every beautiful face, gown, figure that goes into these pages.

Nor does the modern paraphernalia of feminine beauty — the creams, coils, pads—blind us to their ultimate purpose. Like brush and chisel and paint, they are only necessary means to an end; useless without that inner impulse towards beauty.

Yet even these implements, through the artist's eye, can attain dignity. In the painting above, Elizabeth Gerald has made of a permanent wave—so often a grotesque symbol of vain femininity—a design of real charm and distinction, honoured by hanging in the Whitney Biennial Show and the Cleveland Museum. She has taken the triviality out of vanity. And that, above all, is what we try to do.



BRUEHL-BOURGES

CONDÉ NAST ENGRAVING

A modern Ceres, this. For her head-dress is made of vegetables (feather ones); her hair is like the golden grain; and her choker contains the fruits of the earth—crystals, diamonds, rubies. The cosmetics (Helena Rubinstein's) that tint her face painted the background. Head-dress, Bergdorf Goodman. Coiffure, Emile of Fifty-Sixth Street. Jewels, Seaman S. Schepps

YOU and yourself

Beauty is life

A lovely girl is an accident; a beautiful woman is an achievement. You may have heard words and music to this effect before, but we don't mean merely an achievement in the realms of clothes and grooming; rather, a monument to the art of living. Poets and people say that beauty is truth; it is more nearly the truth to sing that beauty is life. No woman, whatever her gifts of face and figure, can be really beautiful unless she has the quality of life. If a girl depends on her looks alone, she may be as beautifully perfect as a statue, but she will be equally chill and dumb. But every woman, however plain, can achieve the beauty inherent in vitality. If she goes out to meet life and enjoy it, she is possessed of the fundamental quality of enduring beauty.

Facing facts

Any young thing with a clear skin and sparkling eyes can get away with the idea that she is lovely, quite forgetting that, unless she does something about herself, growing up will merely mean growing old. Every one knows the woman whose impression is always that of a person who must have been pretty some time ago. Whereas the plain person knows she can never get away with merely looking herself. She has to be continually set for making the most of every ounce of character and personality, as well as every physical attribute she possesses. And this point of view is vitally important to the whole business of being beautiful. There isn't a woman in the world who can afford to be too old or too plain or too busy or too pretty to bother about being beautiful!

Need for change

Far too many women take their character and their looks for granted, only to find that by the time they have reached forty they have neither. There's something invincibly unattractive about the woman who hasn't changed a bit since she was a girl. It means there's something wrong, a sort of stagnation that shows quickly in dull skin and tired eyes; just as there is always something stimulating in the woman who keeps herself receptive to all new ideas. It's absolutely true that any woman can, in this day and age, achieve beauty or, at least, good looks, if she wants to. And there's the crux—if she wants to! We see lots of dreary, sad, bored, dowdy women about, and they are like that because they don't care enough to make themselves otherwise!

Metamorphoses

To be beautiful, you have to do a good deal of self-cultivation, in one way or another. You have to develop your type of mind and resources as carefully as you cultivate your type of skin. One of the quickest ways of starting this cultivation is from the outside in. There is no more conclusive modern miracle than the manner in which a change in your face effects a sparkle in your mind. And the cultivation of surface beauty eventually succeeds in transforming an every-day You into the vital person that is Yourself. On the four succeeding pages, you see some dramatic photographic evidences of the type of transformations that are the subject of our theme song, with a few concrete details of what brought about these vivid metamorphoses.



HORST

YOU—WERE RATHER ARTY



YOURSELF—A WORK OF ART



YOU—WERE ANYBODY'S MOTHER



YOURSELF—A WOMAN OF DISTINCTION

You were anybody's mother—and nobody's business. Good features and a decent skin, but you thought there was nothing to be done about wrinkles. You hardly looked in the mirror when you pinned up your hair. The chief concern in your metamorphosis was perfect grooming from head to foot—especially from head! If the older woman has a straggly head, she is down and out from the start. You had scalp treatments and a superb permanent. You waged nightly war on wrinkles and minimized them by day by skilful powdering. You discovered the stunt of a lighter powder foundation for your neck than the one used on your face, and you tossed out your dead, ashes-of-roses rouges for young, utterly natural colours.

Age of grace

You were definitely on the arty side. You liked to look soulful. You combed your hair back in loose "artistic" manner and splashed any colour lipstick on your mouth, regardless of the shape you were creating. Then your horoscope told you you were really a sophisticated person, and you decided to take it at its word. You had a masterly coiffure and satisfied your craving for decoration with a series of engaging hair ornaments. You made your lovely eyes the focal point of your face by means of exciting eye shadows and mascara. You outlined your mouth to the fullest curve of its lovely contour. You made a study of sophisticated make-up and evolved a subtle ensemble that gave a luminous quality to your whole face.

Work of art

Radiant person

You were just a nice girl—your colouring, "rich mouse"—as you described it to yourself. But you are one of the easiest people to bring vividly to life. Your hair needs meticulous care and bronze rinses to keep it alive and sparkling, and you can effect a romantic, eye-catching coiffure. Your skin needs vivid tones to take it out of its dull category, a powder and a foundation with enough depth in colour to provide an additional tone to your entire skin. Rouge is important for you, both by day and evening, because your face definitely requires added colour. You are the girl who should always use eye shadows—subtle by day, frankly dramatic by night. And mascara on lashes that have been curled into provocative arcs.

Shining light

You were rather dim! Your hair was too much waved for your clear-cut young face. Your make-up was careless, and too light in tone, a frequent fault with blondes. Your taste was on the fussy side, and your clothes had a way of making you seem unimportant. The first thing to do was to comb your hair into a sleek, shining line that gave your features a lovely clarity. You stopped the habit of using too much powder. A warm powder foundation on a peach cast gave your nice young skin a lovely glow instead of a flat pink-and-white tone. You darkened your light lashes slightly. Your lipstick evolved into a warm tender tone instead of a casual dash of raspberry. And you evolved into a shining light.



YOU—WERE RATHER DIM



YOURSELF—A SHINING LIGHT



YOU—WERE JUST A NICE PERSON





YOURSELF—A RADIANT PERSON

HORST



STEICHEN

Full Backs

• Evening lines swing to the back. Above, Lelong's evening gown, in chiffon deep as a dark plum, has a shirred panel that floats from the nape of the neck to the heels; imported by Milgrim • Right: Dramatic brick coloured rough satin for a theatre-goer—and again the sweep of a panel, freed from a girdle of satin and gold lamé; from Rose Amado and I. Magnin. The halo of twisted satin and lamé has a net crown; from Madame Pauline. Jewels from Trabert and Hoeffer. Décor by James Pendleton



THE FOLK DANCE BALLET IN "JUBILEE"—THE SUBJECT OF ALL THESE PICTURES

PHOTOGRAPHS ON THESE TWO PAGES BY REMIE LOHSE



SEASIDE FANTASY

MARY BOLAND HARANGUES HER FOOTMEN

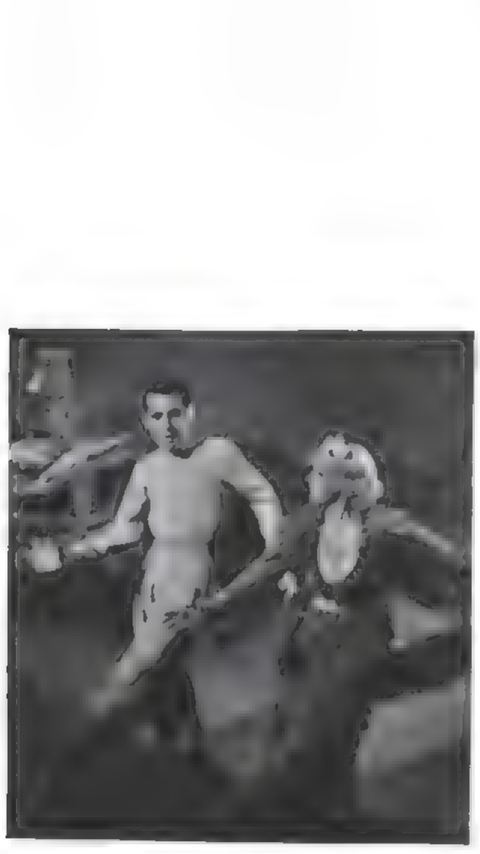


VOGUE'S SPOT-LIGHT

MORE and more we find ourselves worrying about the theatre. Twenty years ago, a bad play was merely a bad play; to-day, a bad play seems to be a symbol of decay: the decay of the present theatre form. It is almost impossible, for us at least, to sit through a dull, sad evening in the theatre without thinking "the movies would have done this better."

This, in spite of the fact that a very good play excites us mightily; and that we can not conceive of relinquishing for aye that warm, living contact between performer and audience which only the stage provides. There must be a limit to canned art, however masterful.

The actual theatre houses are partly responsible for the bad evenings. Nothing is done for the pleasure of the audience. The ventilation is abominable. The seats are cramped. The lighting is so depressing, so ghastly in quality, that every intermission becomes a funeral, and your neighbour a pallid and haggard corpse. Most of the lobbies are absurdly small; the lounges are stuffy, inaccessible, lurid, or Stygian. The refreshments are quite unmentionable. Back-stage, as any designer will tell you, the technical arrangements are still mediæval. Little or nothing has been done to keep pace with the growing need for quick changes, for atmospheric effects, for general experimentation in light and space. The same sand-bags, the same borders, the same ropes, pulleys, and trap-doors are there that Richard Mansfield played against. A few theatres have put in revolving stages, to be sure, but they are not cure-alls.



Many of the best actors, and certainly the most alluring actresses are on the West Coast. You can't blame them for wanting more money than the stage can possibly offer. And with all this staring them in the face, theatre people wonder at the enormous odds against their success.

When you add technical imcompetence and acting dearth to plays that are either obscure, phony, dull, or beyond words trivial—then truly you begin to resent a theatre evening as a gross imposition and an outmoded form of art and entertainment.

This tirade was based generally on a growing conviction and specifically on four recent plays: "Paths of Glory," "Winterset," "Othello," and "Most of the Game," each in its own way a blow to theatre faith.

The book, "Paths of Glory," reduced us to actual tears of anguish. The play made us weep with disappointment. What should have been a flaming torch of pacifism, white-hot and almost unbearable, turned into a clumsy war play with soldiers that spoke as if they were translating from the German, with scenery grotesquely unimaginative, and with only two actors who sustained any mood at all—Jerome Cowan as Ferol and Lee Baker as Colonel Dax. The (Continued on page 124)



"JUBILEE" PLAYS WITH ROYALTY

BY MARYA MANNES

High but smooth curls: Ostertag's jewel on a French coiffure (also on page 63). Orloff does it in New York. Maggy Rouff gown

Coarse wool veil: Talbot ties it on a towering black felt, brown feather spiked. It is worn with a Fourrures Max mink cape

Swept-up hair: This French coiffure (shown under a hat on page 62) is done in New York by Herman Bosch. Duvelleroy fan

HORST, PARIS

FRENCH FILLIPS



Frame for a face: Reboux's tall toque of Persian lamb meets a gilet of black, blue, and white tie-silk. Macy's has the gilet



Hunting "pink": Miss Mary Taylor comes home in Schiaparelli's hunting "pink" jacket, black shirt, and fringed Fascist cap

HORST

SCHALL

Unexpected alliance: Weil's Persian lamb coat tossed over Creed's red vest with gold buttons. Agnès hat

Bright waistcoats: Schiaparelli makes one for Miss Mary Taylor, of grey-blue hunting cloth, to go with wine tweed. Suzy hat



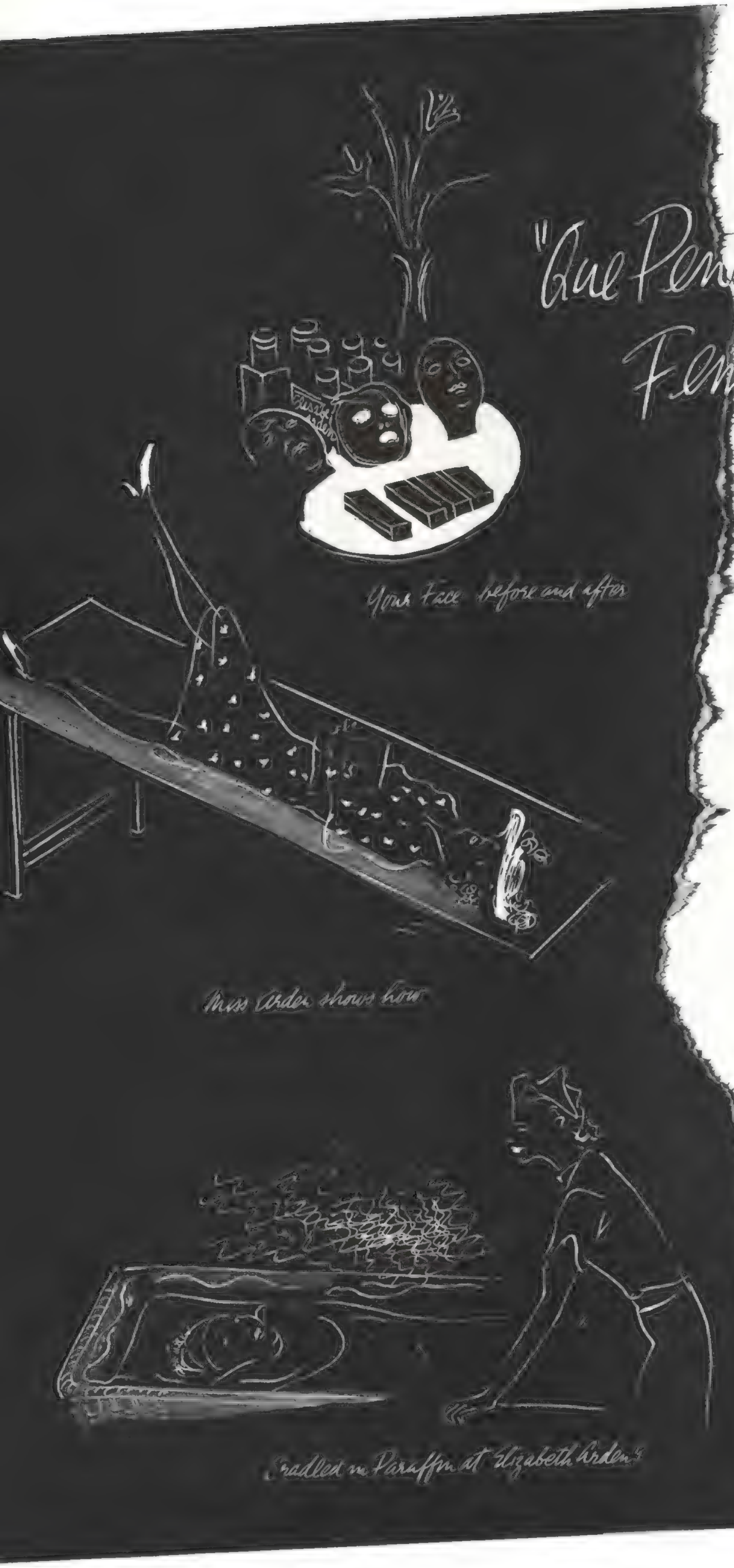
PUT UP YOUR BACK HAIR

They're piling curls higher in Paris and sweeping back hair up to give you a swan neck. The new hats demand it—like this Victorian frivolity by Louise Bourbon—all ribbon, flowers, fruit, and even a butterfly; imported by Bonwit Teller. Piguet's dinner-suit. Jewels from Van Cleef and Arpels

With one of the little half-hats of Reboux that Paris adores—you need curls piled high and back hair brushed up slickly. See how suddenly this Persian lamb and grèbe toque of Reboux's stops in back and how neatly the curls fill in the head outline. It's imported by Macy's. And Reboux also made the scarf



HORST, PARIS



"Que Pensez-Vous de la Femme Américaine?"

by Vertès

WOMEN'S paradise is in America, they say in Europe, between two sighs.

To see this promised land, I crossed the ocean and arrived in New York one beautiful summer evening; and that very night, perched on the terrace of a house so high that one could have touched the stars—if they hadn't been hidden by electric signs—I tasted my first ice-cream soda.

The unknown city glowed with all its fires. At the bottom of the black precipice, from Central Park, the roaring of wild beasts arose on the breeze. The women around the tables, on the terrace, were so admirable that I thought I was dreaming. Women more beautiful than exist anywhere else, women of whom I had only known pale images on the screen, exported from the studios of Hollywood. The orchestra played in muted tones, and I dreamed of Paradise.

The next morning, I visited a beauty salon. I saw these same women, many women. While their husbands, chewing on big cigars in their spacious and comfortable and air-conditioned offices, distracted themselves with the gamble of big business, the poor wives hurled themselves unreflectingly into instruments of refined torture, to become still more beautiful. Boiled in paraffin, their faces plastered with black molasses—could one still speak of Paradise?

At Elizabeth Arden's, in a ravishing room where luxury leaves good taste intact, I was able to see things which astounded my profane eyes, unaccustomed as they were to these haunts forbidden to men.

In the corridor, on a pedestal, I saw two plaster masks, actual impressions of the same woman's (Continued on page 114)



Microscopic Examination



Avaunt Thee, Hair!





Ice timing at Helena Rubinstein's





An Eyeful at Kathleen Mary Quinlan's



Making Faces at Dorothy Gray's



Masquerade at Helena Rubinstein's



MISS HELEN VINSON

Miss Vinson (married in September to Mr. Fred Perry, the tennis star) brings very specific qualities to the screen — those of breeding, of sophistication, of extreme femininity, all underlaid with quiet humour. Her black crêpe hostess gown (daringly slit at the diaphragm) has a silver lamé jacket; Saks-Fifth Avenue. Jewels from Trabert and Hoeffer



STEICHEN

MISS ILKA CHASE

Miss Chase, comédienne, tall, slender, dark, and decorative, wears one of those rarely beautiful tea-gowns for which Jessie Franklin Turner is widely famed. Every inch of the clinging slip is closely shirred, and the jacket of old Russian brocade, richly patterned, has a peplum that juts out sharply at the hips. Décor by Lavezzo



STEICHEN



Black is the monomania of the hour. Coal-black satin (opposite) moulded sinuously; Jay-Thorpe. Black silk jersey (above) cut with Spartan simplicity, but for the front fulness ending in a looped-up hem; Bergdorf Goodman. Even the cat, the Steinway piano, and the Shoecraft shoes are black perfections. Jewels, Black, Starr and Frost-Gorham. Chair, Elsie Cobb Wilson

BLACK



Lamé twisted around your head, more lamé twisted around your shoulders, is the news of the night. Above is Reboux's turban-like diadem that leaves the entire back of your head exposed. And Reboux's draped scarf of the same lamé is caught in front by a cluster of ostrich feathers in the same colours. Hat and scarf imported by Hattie Carnegie



Talbot's fuchsia velvet evening toque has a pointed peak and twisted ties of gold and fuchsia lamé to accent its wicked dip forward. The fan is of curled ostrich plumes mounted on a glass handle, with a white silk cord to slip around your neck—so you won't leave it in the theatre, in case you're not yet fan-conscious. Bendel imported both the hat and fan



Haiti

Cecil Beaton writes and snaps his impressions of that extraordinary isle

As the daylight fades, the seaplane swerves in a clean circle, splashes into the sea, is pulled to the landing-stage by men in white. Luxuriously stretching your numbed limbs, you are triumphant to have arrived at Port-au-Prince, on the tropical West Indian island of Haiti—the magic island of which you have heard so much, because of voodoo ceremonies and mystic rites and the Emperor that ruled in grand black majesty.

When, weeks later, the packing is done, the bags closed down, the charming Negroes have smiled their farewells and you are again at the landing-stage, you are so full of regrets as to be almost tearful at leaving so exotic and romantic, so highly coloured an island. For Haiti, discovered by Columbus in 1492, seems to have everything and something more.

The air is crystalline, and the vivid heat of the midday sun lulls you into full enjoyment of the afternoon siesta. You enjoy, too, the meals of delicious vegetables and decorative, succulent fruits on the white-columned verandas of Madame Fraenkel's charming home, now become the Hotel Splendid. And at night, when the flowers have wilted from the scorching of the sun, the rain, automatic as clockwork at seven o'clock, pours from the heavens like string. You can watch the storm approaching with precise regularity, like a stage storm manufactured each night for the performance of a play. First, the distant streaks of lightning in the purple heavens over the bay, the rolling of the thunder (like shutters of a shop being pulled down), the cracking whips of the rain-drops on the tropical trees. The giant fountain from the sky plays for you all night, and, in the morning when you wake, the chickens, turkeys, and parakeets are pecking about in the hot sunshine, the world emerald-green and dewily fresh.

Haiti is one of the most lush islands; there are three crops a year, and vegetation of every description flourishes in the various altitudes and planes. The climate differs to such a degree in various parts of the island that there is nothing that will not grow in riotous profusion in one part or another. Even the fence made of shorn wooden sticks will suddenly sprout green shoots and must be cut back again, or it will become a feathery hedge. There are flowers that you have not seen before, red and white jasmin with heads like stars, trees of lilies, a downpour of blossoms, cascades of white heads. There are fruits that are new to you, every sort of unimaginable vegetables, and, in this abundance, the natives lead the lives of lotus-eaters, indifferent and contented (on a diet of bananas and sugar-cane) to prop themselves up against a bamboo-tree, watching the butterflies audaciously flirting; or, if feeling active, flying kites with the urchins, who wear short tunics that do not reach to the navel. There are kites of every colour and description (Continued on page 108)

CECIL BEATON

BATH
- Bath Salts or Essence
- Brush or Sponge
- Beautiful Soap
- Dusting Powder
- Eau de Cologne

FACE
- Cleansing Cream
- Skin Tonic
- Cleansing Tissues
- Absorbent Cotton
- Softening Cream
- Facial Soap
- Powder
- Rouge
- Lipstick
- Mascara and Brush
- Eye Shadow
- Eyebrow Brush
- Tweezers
- Vanity-Case

GROOMING
- 3 Tooth-Brushes
- Dentifrice
- Mouth-Wash
- Deodorant
- Depilatory
- Perfume!

HAIR
- Brush
- Comb
- Tonic

HANDS
- Brush
- Lotion or Cream
- Light and Dark Polishes
- Polish Remover
- Cuticle Softener
- Orangewood Stick
- Flexible File
- Emery-Boards
- Bleaching Strings



MINIMUM BODYGUARDS

Suppose fate casts you up on a desert island. But suppose, also, that it is a fate kind enough to let you lash to your raft the bare necessities of beauty—those indispensables that make just the difference between looking as Nature made you, and looking as well as you can. Supposing all this—what would you take? If you don't realize the great inner meaning of this list of essentials, let us point it out at once. It means that wherever you are the world over, you must have these basic aids. So if you've noticed any falling-off in your beauty lately, check over this list carefully; it is quite possible that you may have been omitting some of the Minimums from your must-haves.

Now suppose that you have all the leisure and money you want, and can indulge your Sybaritic instincts to the hilt. What would you buy to make yourself beautiful? And we can forestall one question right now: Yes, we know women who have all these things! So after you have planned a list for a desert island, plan another—a Maximum list—for your most civilized moments of beauty, when you must face more than your shipwrecked fellows, looking your ultimate and final best.

HANDS

- Nail-Brush
- Hand-Brush
- Hand Cream
- Hand Lotion
- Bleaching Cream
- Soap Balls
- Bleaching Strings
- Polish Remover
- Cuticle Cream
- Cuticle Oil
- Innumerable Liquid Polish Shades
- Powder Polish
- Professional Manicure Implements (maid does in-between manicures)

TRAVEL

- Complete Travelling Beauty Sets in three sizes
- Cream Soap
- Sifter-topped Dusting Powder
- Travelling Atomizer
- Manicure Kit
- Miniature Razor

To care for FACE

- Cleansing Cream
- Cleansing Lotion
- Cleansing Oil
- Facial Soap
- Facial Brush
- Cleansing Tissues
- Cleansing Cloths
- Absorbent Cotton
- Skin Tonic
- Astringent
- Light Softening Cream
- Anti-Wrinkle Cream
- Facial Oil
- Antiseptic Lotion or Salve
- Eye Cream
- Eye-Pads
- Eye Lotion
- Eye-Cups
- Eye Atomizer
- Patters
- Pore Cream
- Stimulating Cream
- Masques
- Preparations for Individual Skin
- Powder Foundations (day-evening)
- Foundation Lotion
- Sunburn Preparations

To adorn FACE

- Powder in Various Shades
- Powder Blending Set
- Down Puffs
- Powder Brush
- Cream Rouges
- Dry Rouges
- Liquid Rouge
- Rouge Brush
- Lipsticks
- Lipstick Pencil
- Lip Brush
- Lip Pomade
- Mascara
- Eye Shadows
- Eye-Salve
- Eyebrow Pencil
- Eyelash Cream
- Eyelash Curler
- Eye-Drops
- Eyelash Comb
- Eyelash Brushes (thick and thin)
- Vanity-Cases

GROOMING

- Tooth-Brushes
- Tooth-Paste
- Tooth-Powder
- Tooth Soap
- Mouth-Wash
- Pastilles
- Depilatories
- Deodorants—three varieties
- Perfumes!

HAIR

- Hair-Brushes
- Combs
- Tonic
- Brilliantine
- Pomade
- Light Setting Lotion
- Friction
- Hair Perfume
- Colour Rinses
- Curling-Irons
- Electric Vibrator } Maid uses these
- Hand Dryer
- Little Clips
- Nets

BATH

- Bath Essence
- Bath Salts
- Bath Oils
- Bath Soaps
- Bath Cream
- Softening Lotion
- Dusting Powder
- Eau de Cologne
- Eau de Toilette
- Sponges
- Brushes
- Loofah
- Bath Pillow



"What Perfume am I"?



I am predestined for a woman as aloof and brilliant as the Northern Lights. I will drift subtly from her enveloping furs in keen and faintly spicy emanations. I am Revillon's "Latitude 50"



HORST, PARIS



I was created for the woman with the devil in her eye and the tongue in her cheek. I am as worldly and crisp, yet as irrepressibly young and exciting as she is. I am Lucien Lelong's "Indiscret"



I am the perfume contrived for the lady of ruffles and laughter; a blend gay as her mouth, flowery as her face, sparkling as the jewels in her vibrant hair. I am Ybry's "Joie de Vivre"

NELSON



I am made for the woman who loves the modernity of military costumes, clean decisive lines, and sleek coiffures. I have the flower-like clarity of her brow and gaze. I am Molinelle's "Streamline"



I complement the woman of exotic languor; sultry, red-lipped, smooth as South Sea nights. I have the quality of gardenias growing lush beneath the moon. I am Lenthéric's "Gardenia de Tahiti"

I am meant for the light-hearted woman whose gaze is ingenuous, whose charm has a touch of fantasy. I achieve her quality of distinction in my flowered delicacy. I am Caron's "Fleurs de Rocaille"





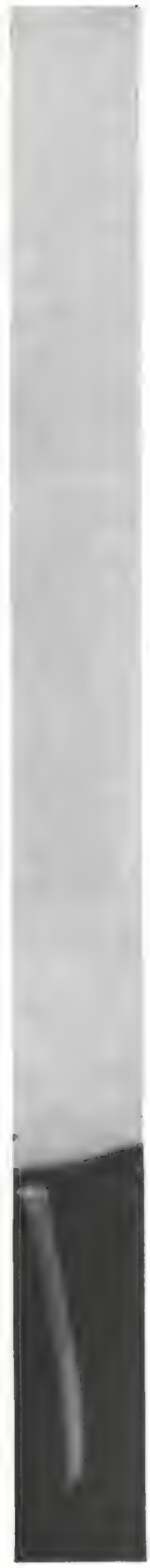
I am the true scent of the woman who loves the touch of velvet, the whiteness of snow, the aura of luxury. I am the essence of the flower blending these attributes. I am Houbigant's "Gardenia"

Descriptions of the accessories of these ladies on page 114



NELSON

There's an Austrian huntsman in the ancestry of the Dobbs brown felt hat, with its squashed peak. The hand-knit swagger top-coat is of brown wool plaided in fire-red and worn over a brown knit suit; both from Mrs. Franklin, Inc.; Bullock's-Wilshire. For company: the spaniel and the Pontiac



I, TOO, REMEMBER

BY MARY BANCROFT

THE autumn list from the booksellers had just come in, and I was hurrying eagerly through it trying to find a volume of memoirs with which to while away winter evenings before an open fire. My eye ran down the list of authors:

An Interior Decorator
A Radio Comic
A Young Frenchman Who Had Driven His Ford from Timbuctoo to Tibet
A Snobbish *Grande Dame* of the 'Nineties
A Well-Known Hostess's Version of the Incredibly Silly and Unreal Life of the Very Rich

"Pretty meagre pickings," said I in disgust, throwing the catalogue down on the table. My husband looked up from his evening paper.

"What's meagre pickings?" he asked, sounding as if he were to blame.

"The autumn memoir books," I replied, my voice filled with irritation and defeat. His eyes twinkled.

"Why don't you write your own?" he observed and—apparently pleased with this shifting of responsibility—sank comfortably back into his evening paper.

For a moment, I stared at him in amazement. Had the poor man taken leave of his wits?

However, as I thought his suggestion over, I began to think that maybe there was something in it after all.

I have always suspected memoir writers. It has always seemed to me that they never really knew the people about whom they were writing half so well as they would like to have their readers believe. For all I know, maybe their encounters with the great have been as irrelevant and unproductive as my own, only they know how to handle them better. That's all. Why not follow my husband's advice? Why not write my memoirs? Certainly, I would be apt to derive more satisfaction from doing that than from reading the half-baked volumes the publishers were offering me.

Besides—plenty of oddish things have happened to me.

Take, for instance, that little episode that I have always called "My Afternoon with Coolidge." Wouldn't that loom up well in memoir writing? Could I not be made to appear as the friend of presidents and kings, like the Interior Decorator and the Radio Comic, or would I turn out to be only the nervous and insignificant spectator that I really was?

I shall never forget that cool and lovely summer day on which Calvin Coolidge came to lunch with my grandfather. His visit was ostensibly for three things:

1. To visit my grandfather
2. To hear the carillon in the Episcopal Church that my mother had given as a memorial to her mother
3. To see a prize Guernsey bull, which was insured at twenty-five thousand dollars and which was always giving the insurance company heart-failure by eating all the available barbed wire south of Boston.

I have always suspected other reasons darkly connected with Massachusetts politics, but what they were, I never was able to learn. The visit was an occasion of the utmost importance in the family, and I remember lying awake nights wondering whether or not I was to be invited to lunch to meet the President. As it turned out, my worries were quite unnecessary, for my grandfather felt it his educational duty to include not only me, but all the rest of the family, as well.

The President, accompanied by Mrs. Coolidge, arrived on the appointed day, shortly after one o'clock, in a very large limousine—Packard, Pierce-Arrow, Lincoln, or Cadillac, I can not remember which. They were preceded by State Police, surrounded by Secret Service Men, and followed by car-loads of newspaper reporters. As the procession was driving swiftly up the broad gravel driveway that led to my grandfather's house, one of the State Police suddenly pitched head first over the handlebars of his motor-cycle, and the whole procession ground to an abrupt and undignified halt. This took place just as there was a hysterical discussion in the family as to who, if any one, should descend the steps to help the President and his wife out of the car. Nothing was decided, and, before any one knew it, the President was out of the car and half-way up the front steps.

After seeing him shake hands somewhat unhappily with my grandfather, there is a hiatus in my memory, until we were all seated (Continued on page 113)





TONI FRIBSELL





DUCKS ARE FLYING

Cold dawn in a marshy Chesapeake duck-blind. Canvasbacks whirring downwind. A great sport—if you're warm. The girls in the sink-box opposite are: one in a lamb-lined brown suède jacket, wool trousers, sweater, fourteen-eyelet boots; the other in khaki jacket and trousers. Far left are close-ups of the lamb-lined jacket and high boots. All from Abercrombie and Fitch. The girl shooting wears a mustard tweed jacket and brown skirt; Saks-Fifth Avenue. Shooting mitts, left; Abercrombie and Fitch

WE HAVE A COUPLE

BY ELIZABETH DUNN



SHE GREW TO LOVE OUR FRIENDS

THE BITTER DOMESTIC TRIALS
OF OUR LANDED (SIC) GENTRY



"HALLO—WHAT YOU SAY?"



THE HANDICRAFT COUPLE

THERE can be no question that living in the country is good for you—physically. Any doctor will be only too glad to tell you about the marvellous effect of country air and quiet on the nerves and tissues. But does any one ever mention the effect on the nerves and tissues of the country-servant problem? No, because those who know are Trying to Forget; and those who don't know couldn't possibly guess, no matter how imaginative they are.

Cooks, for instance, become mysteriously maladjusted to society in the country. Waitresses act like delinquents, and chauffeurs like problem children; a fiend will take possession of even a butler when the rural atmosphere begins to work. So, inevitably, sooner or later, you get a couple. And because, for some obscure reason, couples seem to you to be the panacea for every domestic ill, you continue to get them, with the kind of undying faith that made crusaders go across Europe to get killed. So we finally engaged a couple. (From now on, a couple will be understood to mean not simply two people who are married, but two people who are legally joined together in order to put as many other people as possible asunder.)

There are, we found, couples who consist of (a) the man who does everything, and his wife who does nothing and mutters into the bargain; and (b) the woman who does everything, and her husband who is evil-tempered and is given to disappearing from two in the afternoon until half-past six. There is the couple who brings its own radio and plays it with the cut-out open; and those who, singly or collectively, are unable to take a telephone message. . . . "A lady call up. I not hear name. She say never mind." or, "Gentleman name Skrink said was very important he speak to your hoosban." (I have never known a man, woman, or



"MY GOD, MADAM, MY PANTS IS FROZE ON!"

child named Skrink.) There was even one couple — unique, I am glad to say, in our experience—who went in for Arts and Crafts. The man built acres of rustic furniture that racked the frame and snagged the stockings, and eventually filled the storeroom completely, while his wife initialled caps, aprons, pot-holders, and dusters, embroidered strange garments for our child, and, in her lighter moments, made beads out of wall-paper and shellacked them.

Of course, I admit, we made things hard for ourselves to begin with. We had so many things that couples don't like. We had dogs; we had a baby; we had laundry—a normal amount, but, to the average couple, there is always something slightly abnormal about any amount of laundry; we had guests; and, worst of all, we had a house three miles from the village, and couples don't like being even one mile from the village. Couples are congenitally as lonely as clouds. It only takes fifty feet of dirt road and a comparative silence to make a couple feel lonely. But our final obstacle was Miss Harris, the baby's nurse, who disliked couples. So you see. We couldn't win.

Looking back, my first memory is of Hans and Henny. Hans was small and amazingly bony, and Henny was perfectly enormous, with biceps. As a matter of fact, she wore a determined size 48, and all of her predecessors had been, in a conveniently general sort of way, size 36. But you can't have everything. And Henny turned out to be an inspired cook, while Hans was the one perfect butler I have ever known. His references said that he was "quietly efficient." He was, if anything, a little too quietly efficient. He had never been wired for sound, and his seepage about the house was a bit unnerving. My husband said that he kept feeling that Hans should have a slip-cover.



WINTER SET

Yes, what with Henny's cooking and Hans' efficiency, we should have gotten along nicely, if it hadn't been for the World War. Unfortunately, Hans had been decorated for extreme bravery under fire and for the capture, single-handed, of five British officers.

We would hear voices in the kitchen, while Miss Harris (presumably) made the baby's formula, and Hans (unquestionably) described his dash from the bottom of the creek bed, into the midst of the British officers. It was always just after this crisis that Miss Harris appeared abruptly in the library with her mouth buttoned up firmly and her neck red. Once I looked up and met her eye. "'Uns!" she said, and for a moment I expected to hear a splintering sound as the word hit the wall.

But the day came when more than a word hit the wall; Hans hit it because Miss Harris patriotically emptied the baby's boiling milk in his face. She also shouted "Filthy Boshes!" and gave a knife-like scream. Henny, it seemed, had attempted to run her through with an ice-pick, and having failed to do so, was pursuing her around the kitchen. It was at this point that I arrived, and I have never been more terrified in my life. It wasn't until the ironing-board fell on Henny and knocked her partially unconscious that Miss Harris, displaying more agility than the British officers, escaped.

And after that we had a period of Mrs. Hammacher's daughter, from the village, who did what was euphemistically known as "helping out." (Continued on page 112b)



HENNY ON THE RAMPAGE

VANITY IN THE JUNGLE



"Khaki and no cold-cream! Don't be absurd, my dear. Think how I'd look after twelve months of that!" Bill and I were having cocktails together. But even the Barbados rum, chilled to exactly the right temperature, was powerless that afternoon. Bill had suggested that I go into the jungle with him.

Jungles are something more than jungles in the La Varre ménage. They are apartment rent and servants' wages—and, in good seasons, caviar and theatre tickets. Bill goes into the jungle for anything the market requires: precious stones, manganese, rare barks, and gums. But there are times when I wish he would do his exploring in Wall Street, even if it were less profitable—and more dangerous, as he insists. It is not pleasant to have a husband who disappears for a year at a time. That was the trouble. I wanted to go with him.

I tried to make Bill see that—and I tried to make him see my side of it. "You remember what happened when Mrs. Cartwright-Wheeler went out to meet her husband's Gobi Desert expedition. She came back looking as if the lions had trampled on her." That, Bill told me, was ridiculous. "In this day and time, any woman can go anywhere—I don't care if it's on a pack trip in Wyoming or a safari in Africa—and look her best. You

WILLIAM LA VARRE



ought to know by now that I'm not a hitch-hiker or a Pilgrim Father!"

I knew that. I knew Bill considered close shaves and custom-made boots a good deal more important when he was dealing with natives than when he was calling on bankers and brokers. But, after all, I am a woman, and the women I know who trek around with their husbands rough it.

"That isn't necessary," Bill said. "We'll take portable tubs, bath oil, lime rum" (which, by the way, is for rubbing), "green silk tents, and the smartest lot of sun-helmets that you can find this side of the Essequibo. You have to keep up appearances in the jungle. The natives are all for it, and so will you be when you get there."

I didn't believe him, of course. I didn't think it was possible for a woman to be civilized where there is no civilization. But that was in April—in New York. By the end of May, when our expedition started up the Essequibo River, and the Caribs and the blacks crowded around to admire my short serpent-green wool skirt and my butter-yellow shirt, I began to realize that there might be something in his theory. Bill had said that they would do anything for a blonde—"if she doesn't wear khaki. Colours are what they like!" So I had brought colours, despite the enraged snorts of my conservative tailor on Madison Avenue, who considered that green might grow in the jungle, but certainly must not be worn there.

But clothes were not the only things that kept us from feeling we had gone back beyond the beginning of time. In front of us was the silent brown river with its treacherous rapids. Behind us was the jungle, so silent in the daytime and so terrifying with its clamour at night: the blood-chilling shrieks of the baboons, the stealthy cough of a jaguar. White men have gone mad when they were lost behind those crouching green walls. So have natives. The only way to defeat (Continued on page 112)

BY ALICE LA VARRE



PAGEANTRY AND PANTS

MAGGY ROUFF drapes gold-flowered heavy green silk in the dress farthest left; Salon Moderne, Saks-Fifth Avenue • Left: In pure Florentine lines—Maggy Rouff's mauve-and-silver brocade. Bergdorf Goodman has it in black velvet

SCHIAPARELLI'S Persian pants are among her madder ideas amusing to wear at home. The ink-blue crêpe dress at the right hikes up in front, to startle your guests with narrow tubes of electric-blue satin; Lord and Taylor; Martha Weathered





(A) To-day's lingerie is definitely a new plastic art—bodies sculptured smoothly, lines visibly defined. The sky-blue crêpe nightgown and cape (far left) have applied flowers; Jay-Thorpe (B) This slip of lustrous satin and Alençon lace is made to measure for you by Bournefield (C) Peach satin and a knowledge of anatomy make a tailored slip; Saks-Fifth Avenue; I. Magnin (D) Childishly Kate Greenaway is the puff-sleeved gown of pink crinkled crêpe, shirred and belted like a pinafore; from Best (E) Pink satin panties hitched to a brassière, and Alençon lace squandered freely; Bonwit Teller

SCULPTURED IN SILK





(G) And now nightgowns are incorporating the Greek spirit. Above—a Hellenic chiton to sleep in that is not a far cry from the Grecian gown you dance in. Alabaster-white crêpe—transparent, but not shamelessly so—is draped so simply that you won't get snarled in the folds. For more atmosphere—a gold ribbon girdle and Greek sandals of satin. From Saks-Fifth Avenue (F) Directly left—an eggshell satin evening slip that faithfully follows the human lines: wide Alençon smoothed over the bosom and bias bands dextrously fitting the waist. Milgrim has it



INFORMAL coat (left), with twin braces of pockets, Persian lamb edged, to warm the hands and heart. It's of a new casual wool by Forstmann. Best; $100

COCKTAIL dress (above), hemmed to jibe with your coat. Of silver or gold lamé blended with a jewel tone. Lamé buttons; suède belt. From Milgrim; $40

TOWN coat (right), slim and luxurious, of Forstmann's nubby wool. Rows of Persian lamb meet a standing collar. Women's sizes. Bonwit Teller; $135

For a list of shops in other cities, turn to page 104

VOGUE'S FINDS OF THE



DINNER-DRESS (above), shirred, superb; with huge clips and a deep back filled in with net. Of Stehli's silk crêpe. Women's sizes. Lord and Taylor; $60

EVENING gown (right), made of the widest satin loomed; draped into plastic folds at the neck and skirt front. Jewelled belt. From Bonwit Teller; $65

AFTERNOON frock (far right), of heavy sheer crêpe, with its skirt draped under. A jewelled necklace is hung sommelier fashion; Saks-Fifth Avenue; $23

For a list of shops in other cities turn to page 104

FORTNIGHT

• A deceptive jacket, right, over an evening gown with a wrap-around skirt. Both of blue crêpe. Saks-Fifth Avenue • A grey-brown crêpe dinner-dress, centre, with a balancing cape; Saks-Fifth Avenue • In the black velvet dinner-dress, lower left, expansion is taken care of at the side-back; from Lord and Taylor • Full skirt and sleeves on the tea-gown of Blumenthal velvet, right, below; Altman

AN HEIR

FRANK expressions of matters biologic were heresies in an earlier day. Mothers-in-waiting were relegated to seclusion and inhibited by ignorance and false pride. But to-day, research and progress have gradually dispelled this unwholesome discrimination; and women have come into the healthy sunlight of discussion, to dignify the profession of prospective motherhood with self-esteem, intelligence, good taste, and, what's more, good grooming.

The art of obstetrics has been revolutionized since the turn of the century; and although its practice is still subject to the inevitable risks of humankind, yet, under the care of a competent specialist, a woman may have a baby with about as much safety as she has a permanent wave.

This protection, which modern medicine offers to incipient mothers, was, no doubt, given impetus by their devotion to the goddess style. Prior to the last decade, a most formidable complication of childbirth was a bone-deforming disease, which, by its specific attack on the pelvic basis, jeopardized the natural delivery of the baby. This disease, rickets, results from a deficiency of Vitamin D, and is correctable by the action of the ultra-violet rays of the sun upon exposed skin surfaces. So, when the clothing of women and little girls was sensibly abbreviated to reveal rather than to hide natural feminine assets, the future mothers of the race were concurrently immunized, to an appreciable extent, against disaster from this source. Yet, had a doctor instead of fashion dictated this procedure as a prelude to health, he would, at that time, have been censured and ostracized for his indelicate advice to the ladies!

But although fashion promoted the cause of preventive medicine, stylists were long overdue in designing clothes for that considerable part of the female population which the Bible describes as being "with child." For years, women had to fit themselves into clothes

APPARENT

BY GRACE E.K. STONE

in stock, and, as a result, the pregnant woman was outfitted in clothes grotesquely oversized and disproportionate. Her subsequent dissatisfaction, combined with her influence as a buying power, led to the establishment in large shops of maternity units, organized to cater exclusively to her needs—departments which have amply justified their existence.

With such contributions to her inner and outer well-being, the modern woman might, reasonably, be expected to enjoy without reservation the experience of having a baby. But the sequence of structural and organic phenomena is bewildering unless, early in the prenatal period, one seeks the counsel of a trusted physician. The first two or three months are rather difficult, subjectively, and a tactful professional adviser can do much to stabilize the equilibrium of a mind surfeited with contradictory recommendations from overzealous friends and relatives. Pregnancy is an advanced education in the art of knowing oneself. The body is a stage on which the miracle of creation is played, and every atom of one's being responds intensively. That health and nutrition will normally improve during pregnancy is axiomatic; and that one's every-day features will glow with rejuvenated beauty is fair to presume.

The contours of the body are not noticeably altered until the fifth month, when the first flutterings of life are felt within. As the pregnancy advances, the abdomen grows progressively larger and heavier. The skeletal framework must continuously readapt itself to support the concentrated weight; so exaggerating the normal curvatures of the spinal column that, at term, the postural outline is that of a well-rounded question-mark.

Since the centre of gravity is constantly shifting, the work of the strained and attenuated ligaments and muscles is facilitated by the intelligent selection and (Continued on page 106)



• Upper left, a wrap-around white collared black crêpe dress: Saks-Fifth Avenue
• The shirt-waist frock is of rust challis; Lord and Taylor
• Top, black velvet for afternoon; shirred neck and back wrap-around skirt; Altman
• Above, right a suit of Forstmann black wool; loose jacket, satin blouse: Bonwit Teller
• Left, a flaring brown-and-black mixed wool coat, with Persian lamb: Lord and Taylor



Cut out for Success

THESE DESIGNS FOR PRACTICAL DRESSMAKING

You make the frock—the frock makes the party. Look at these! Frock No. S-3846 is a dinner-dress, smart in Belding Corticelli's reversible, irregularly ribbed satin. It is designed for sizes 14 to 46

Frock No. S-3845 is a dinner-dress flattering to any age. The neckline, cut in one with the unusual sleeves, adds distinction. Make it of Crystelle velvet from Shelton Looms. Designed for sizes 14 to 42

Frock No. S-3844—Ancient Greece in a modern dress, with figure-moulding lines achieved by means of a front shirring. Make it of Crown Rayon Crêpe Roxane from Duplan. Designed for sizes 12 to 42

Frock No. S-3848 is another dress that moulds the figure with draping, this time at the left side. Velvet is the perfect fabric for this gown. Notice the draped collar and side fulness. Designed for sizes 14 to 42

Frock No. 409 has chic in every line: the twisted bodice, back fulness, and short train. For this, Brueck and Richards have an appropriate satin-backed sheer crêpe. It is designed for sizes 14 to 42



S-3844



S-3848

409

BACK VIEWS OF THESE MODELS ON PAGE 124



SHOP-HOUND CLEANS UP THE COUNTERS

Most of us think of the perfect wardrobe and Paris in the same breath. And then we sigh like something out of Eugene O'Neill and murmur, "The chestnut blossoms. . . ." But Shop-hound has fixed all that. Madame Barbara, at 24 East Fifty-Fifth Street, makes suits, coats, blouses, and dresses in just the way that Paris makes them—with care, fine stitching, and an absolutely perfect fit. Most of Madame Barbara's models and materials are imported; some models she designs herself. And everything is made to order. The daytime dresses cost from about $95; the suits, coats, and evening dresses from about $125. Madame Barbara has turned out dresses in three days.

Frances Clyne is again making country clothes in her shop at 6 East Fifty-Sixth Street, in the English Room (because the clothes are not only British in feeling, but likewise in origin). Miss Clyne's tweeds and knitted materials come straight from England, and she has worked over them herself to get the colours and details she wants.

All the things have a certain classic feeling, as good country clothes should have; but, in details like pockets and belts or the cut of a skirt, there is that unmistakable chic that Makes All the Difference. To top everything, Miss Clyne has those English suède jackets, hats, and suits that are one of the best reasons I can think of for the rumour that the sun never sets on Great Britain. The two-piece suits begin at about $65, the hand-knitted dresses at about $55, and the sweaters at about $16. And don't ever complain about your sports clothes to *me* again.

Shop-Hound has made a decision: this is definitely the era in which to be a dog. Dogs don't have to worry. They have hand-knitted sweaters, initialled carriage robes, and a special steward on the *Normandie*. And now Mosse is taking an interest, with a new dog towel for those moments after the bath when any canine worth his kennel ration wants only to dry himself on the Persian rug. These towels are British, part linen and pleasantly rough; they look and feel as though they were made of rolled oats. But that's not all. There is a stripe down the centre with DOG in red letters, and you can have a striking likeness of your own dog embroidered in a red chain-stitch, all for less than $2 a towel.

If you should have a baby on your mind rather than a dog (there's no accounting for tastes), Mosse has a bath set that would rouse the maternal in Miss Murdstone. There are two bath-towels, two wash-cloths, all in pink or blue, and two white hand-towels. You can have them embroidered with your heir's name, and the complete set costs just under $12.

Normally, I am a creature with nerves of steel, a will of iron, and a resistance to temptation that is the admiration of all. But I've found some new washable suède gloves called Sportees that have reduced me to a jelly-like weakness. In the first place, they are as soft as only the best suède can be, but they wear as well as mocha. (All right, lift your eyebrows. It's true.) In the second place, they are made in the most Olympian colours; and in the third place, they are both simple and smart, and they cost under $4. Also, if you have any lingering doubts about their washability, I may tell you that Procter and Gamble have given them the third degree, and what's good enough for them, is good enough for you. Best has the gloves.

Ladies are taking up cross-stitching and the kindred arts again. This has, for me, a vast significance: a decline of speed, a revival of gentility, and, in all probability, the return of the rocking-chair. Cross-stitching was always fun, and now—with the help of Altman—it need no longer be slightly suggestive of Aunt Emma on the front porch. Altman has luncheon cloths and dinner-cloths in lovely colours, of Belgian linen. The dinner size, all stamped and ready for your flying fingers, costs under $5. The luncheon or bridge size, with four napkins, costs under $2. The embroidery floss for a whole cloth—which, by the way, you buy separately, so that you can choose any colours that you want to hand down to posterity—costs about $1.50. There are also some attractive glass-towels, under fifty cents, for top-notch kitchens.

Personal to birthday-party givers (meaning nearly everybody): the millennium is here. Some one has invented a new birthday candle, shaped like a little fat heart, with a spike that sticks firmly into the cake. You light the wicks, and your candles justify their name—"Burning Hearts." They are smokeless, odourless, dripless, long-burning, and keep their shape till the last guest has dragged his overfed footsteps homeward, because only their insides melt (the candles, not the guests). These little candles are not too whimsical for a grown-up cake and very decorative for a young one. You can find them, tucked snugly away in a box, at Lord and Taylor, and they cost about fifty cents a dozen. (Continued on page 105)

YOUR *Personal* COLOR SCHEME



GOWN IN NEW GREEN OR BROWN...FACE IN HELENA RUBINSTEIN'S NEWEST TERRA COTTA

OUT OF THE COCOON of simple blacks and blues and browns, fashion has burst into a galaxy of strange new colors.

No longer can one fall back on a favorite lipstick shade. Today's costume colors are glorious but "difficult." Off-tone rouge or lipstick can spell disaster to a complete ensemble!

You have but one course. Rely on the judgment and taste of the world's greatest Cosmetic Colorist, HELENA RUBINSTEIN.

Helena Rubinstein's make-up is famous for its instant, breath-taking flattery. But above all else, it is correct. Perfectly coordinated with the current fashion picture.

Her Terra Cotta make-up is a stroke of genius. Here is color right out of the Renaissance. Warm, stirring color that is one with the subtle richness of the new costumes. The rouge is a young bloom for your cheeks. The lipstick gives your lips a new bronzy lustre. And to add a pearly radiance to your skin, the new Terra Cotta Light powder.

Prelude to the Perfect Make-Up

CLEANSE with Pasteurized Bleaching Cream (1.00) or the new Herbal Cleansing Cream Special—created especially for dry skin. 1.50 to 7.50.

CLEAR with Skin Clearing Cream (Beautifying Skinfood). Replaces dullness, sallowness with radiance! Refines texture. 1.00, 2.50. Alternate with Youthifying Tissue Cream to correct dry skin, squint lines, wrinkles. 2.00, 3.50.

BRACE with Skin Toning Lotion to close pores, correct and prevent lines. 1.25, 2.50. Or for dry, lined skin, use Anti-Wrinkle Lotion (Extrait). Marvelous for tired eyes, also. 1.25, 2.50.

Helena Rubinstein's Beauty-Fashion Color Chart

Costume Shade	*Powder*	*Rouge and Lipstick*	*Persian Mascara*	*Eyeshadow*
Brown	Terra Cotta	Terra Cotta	Brown	Green Iridescent
Topaz	Peachbloom	Red Geranium	Brown	Blue-Green "
Red	Mauresque	Red Poppy	Black	Blue-Violet "
Green	Terra Cotta Light	Terra Cotta Light	Brown	Green "
Grape	Rachel	Red Raspberry	Blue-Green	Blue "

NEW TOWN & COUNTRY MAKE-UP FILM... Tissues drink it in. Lines and little roughnesses disappear, your complexion grows radiant! Marvel at the way your rouge and powder blend—and last! This new discovery works for your beauty every minute it is on your skin. Two flattering shades—Peachbloom and Terra Cotta. 1.50.

Powder 1.00, 1.50 to 5.50... Rouge 1.00 to 5.00... Lipstick 1.00, 1.25... Persian Mascara and Eyelash Grower and Darkener 1.00 each.

HELENA RUBINSTEIN INVITES YOU TO HER SALON... Come in for individual advice and help with your make-up. In addition, your complete home beauty treatment course for winter will be outlined. Consultations without obligation.

helena rubinstein

Eight East Fifty-seventh Street, New York

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"BOULEVARD"

Lustrous black caracul

with flattering silver fox

Stein & Blaine
INC.
13-15 West 57th Street, New York



MARTINUS ANDERSEN

The dermatologist to the last Russian court created the formulæ for these preparations, known as Imperial Formula. They are described in the text below, and you'll find them at Lord and Taylor

DISCOVERIES IN BEAUTY

THE days are practically over when choosing cosmetics was a haphazard matter of picking up any good cream or buying a preparation because it seemed to be doing well by a friend. There are too many fine preparations available for a smart woman to take just any newcomer in the field to heart —and face! But when she finds a series that seems to carry a logical reason for accomplishing the things it claims, she approaches these preparations with an open and appreciative mind. A brand-new group that comes bearing a most authentic background to recommend it is that known as Imperial Formula. These preparations are made according to the formulæ of the physician who was the dermatologist to the former Imperial Court of Russia, and they are compounded to-day under the direction of a dermatologist. Not only does all this medical background provide one with the greatest feeling of confidence in the preparations, but also you are inclined to believe that the ingredients used for the Imperial family would naturally be of the finest quality. And in this belief you are substantiated by the story of expensive imported ingredients and the stringent supervision that go into the compounding of these preparations. The appearance of the Formula, too, is extremely prepossessing, with the double-eagle insignia embossed in what looks like solid gold, and you begin to feel pretty imperial yourself with an array of these preparations in front of you.

There are several unusual high lights among these preparations, including two specialized forms of cleanser. All of these preparations are designated by the numbers of their original formula, and the Deep Cleanser is Formula 72, a penetrating preparation that is especially good for cleansing the clogged, sluggish type of skin. Formula 63 is a Make-Up Cleanser which not only removes cosmetics thoroughly, but prepares the skin for the next application of make-up. The Skin Balsam is a rejuvenating product, and the Rubesco Balm is a stimulant, made in mild, medium, or strong compounds for different ages and types of skin, which leaves the face pink, tingling, and healthy-looking. The powder in the make-up series is clinging and fine, and there is an eye shadow in the form of a little pencil that is something this department has never encountered before. As in the case of all good cosmetics, there are certain points in usage that are varied according to different types of skin to secure the best results, and the Imperial Formula company are glad to have you consult by mail with their dermatologist at the New York headquarters at 630 Fifth Avenue, in New York. You will find the products now at Lord and Taylor and Bonwit Teller in New York, and they will soon be available in a limited number of shops throughout the country.

• When you are experimenting with any sort of facial treatment, you know the importance of having your hair back out of your way and out of harm's way, as well. We have discovered the ideal method of taking care of all this. This solution has a name. It is called Youth-Molde, and to our mind it is one of the most practical devices that has been evolved for such a purpose. Youth-Molde is elastic and clings to your head, but there isn't any rubber in it to make it hot. It is pink and looks like a becoming head-band, and no one minds looking well even when she is only putting creams on her face. It is light as a wisp and holds your waves neatly without pressing down on them too hard, a good thing when you are taking exercise, or even when you are just taking a hot tub. Youth-Molde has a double purpose, because it can also serve as a chin-band. We personally feel that chin-bands do their best work if you wear them when you are reading or writing, when your chin is apt to get into a strained position, rather than overnight. But if you are addicted to a chin-strap at night, this is very easy to wear because it is so light in weight. There are two versions of this band, the combination which is so made as (Continued on page 100)

One cream to buy...



LET A BEAUTY MIRACLE TAKE PLACE IN YOUR SKIN

one cream to apply

No wonder DELV is the most sensationally popular cream of the day!

Based on a new cosmetic principle DELV is different from any cream you have ever used—different in texture, different in its effect on the skin.

It cleanses.

It lubricates.

It clarifies.

DELV is a cooling and stimulating cream that imparts to the skin a soft dewy freshness.

It is the only cream you need for the daily care of your skin and its regular use will keep your skin clear, soft and radiant.

Try a jar today and you'll thank Primrose House for a thrilling new skin loveliness.

A Free Jar of DELV

Realizing there is nothing like personal experience with DELV to convince women of its value, Primrose House asks you to try this marvelous new all-around cream without costing you one penny. Simply fill in the coupon below and mail it to us for your sample jar. If you wish a full-size jar of DELV today, it is on sale at leading department and drug stores. The price is amazingly low, only one dollar.

Primrose House DELV



PRIMROSE HOUSE, 595 Fifth Avenue, New York V-11

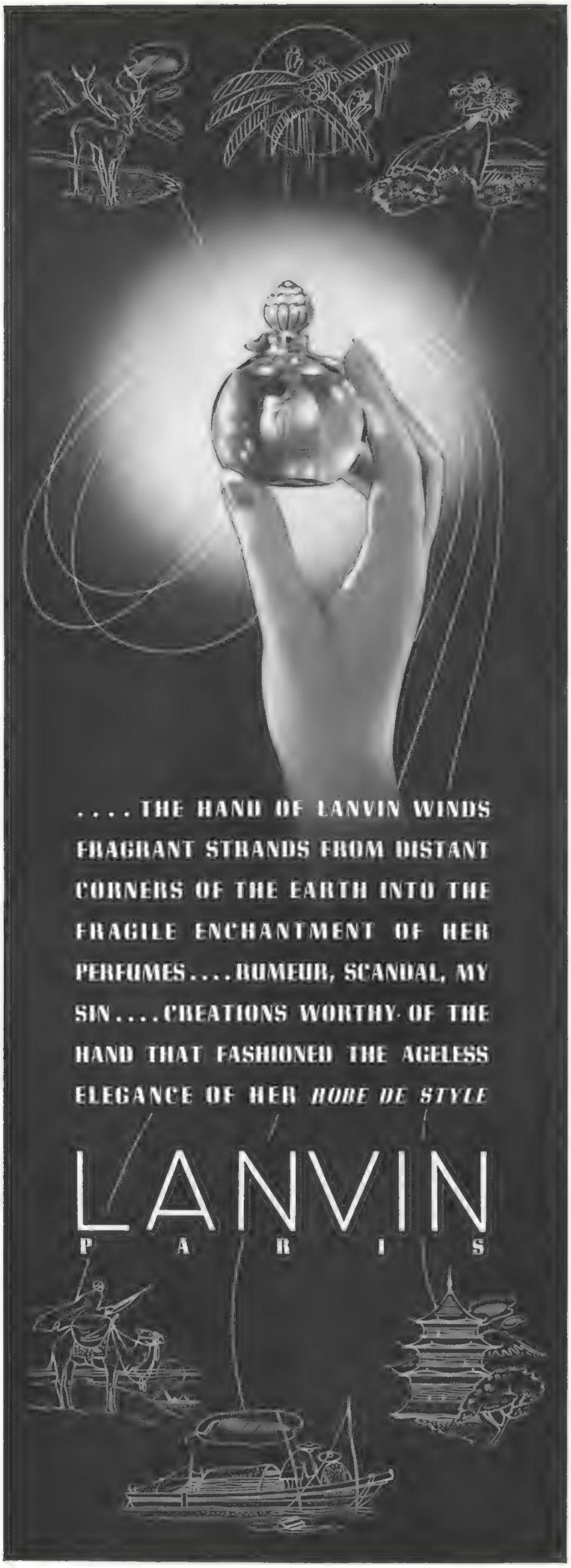
Please send me without charge a sample jar of DELV. I would like to try DELV by using the Cream exclusively until the jar is empty. (Print name and address.)

Name_____

Address_____

City_____ State_____

(This coupon offer is good in the United States only)





MARTINUS ANDERSEN

Caron has just introduced "Fleurs de Rocaille" face powder as a companion to the perfume of the same name, silhouetted above

DISCOVERIES IN BEAUTY

(CONTINUED FROM PAGE 98)

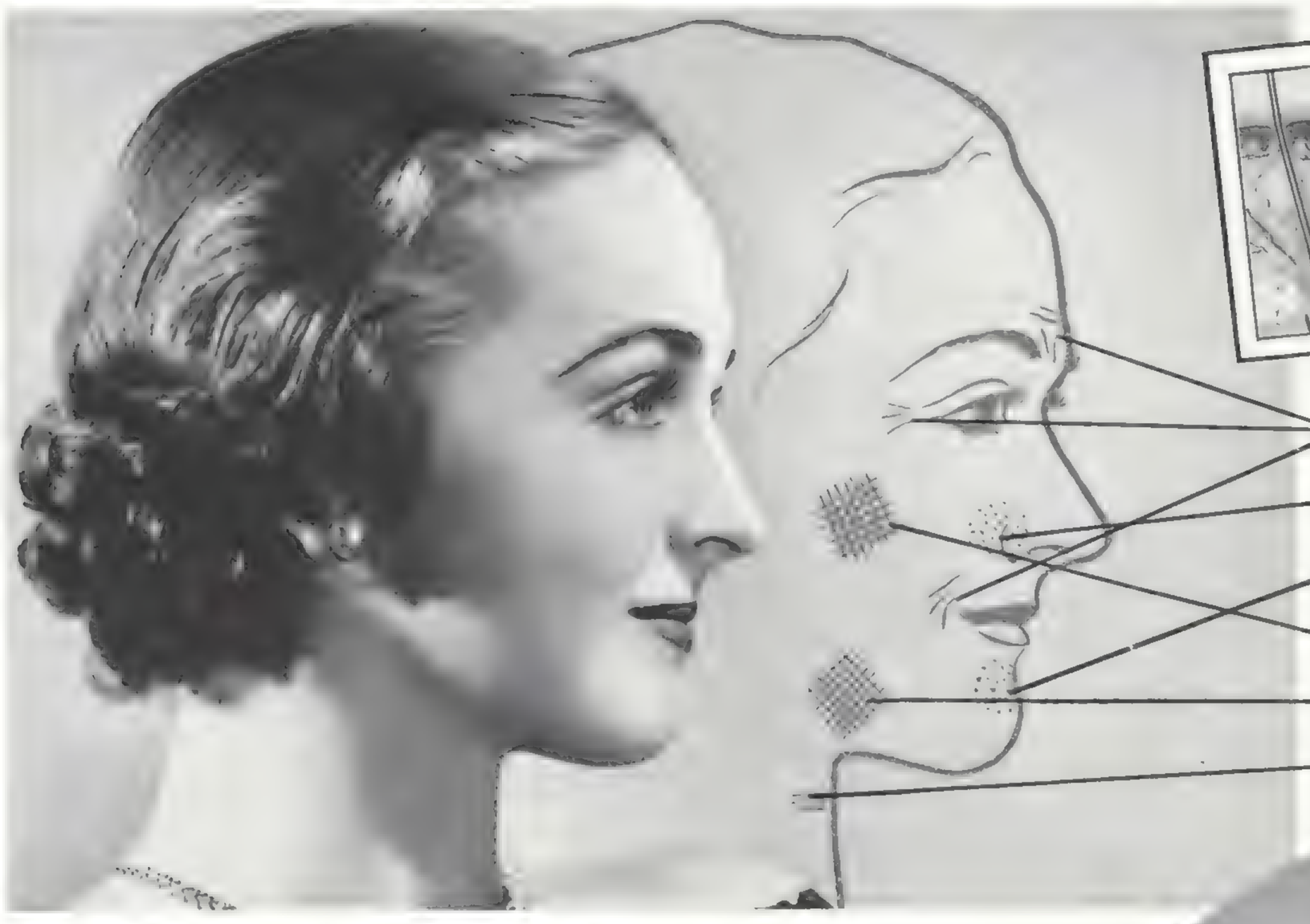
to serve as a head-band and a chin-strap at the same time, and the single band to be used alternately as head-band or chin-strap. These bands can always be kept immaculately fresh because they are easy to launder, and washing restores their elasticity. You can buy Youth-Moldes at Bonwit Teller in New York and in many shops throughout the country.

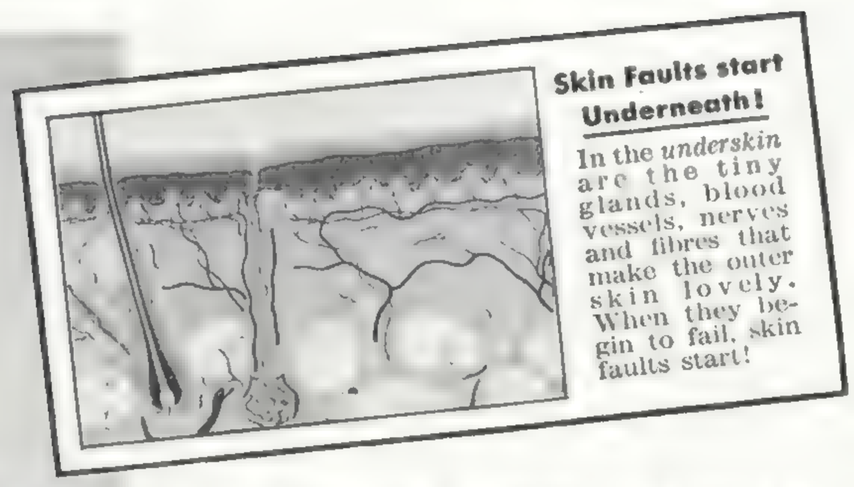
• Women who use Caron perfumes regard them in the light of precious possessions. It is not only that the scents are distinctive and provocative. The bottles and even the boxes in which they are packaged are sure to be excitingly lovely in themselves. The graceful "Fleurs de Rocaille" bottle, which is silhouetted in the photograph above, is an example—its lace-paper frill giving it the air of an especially charming valentine, and its outer box one that you would never be willing to throw away, finished with a chic, shining black top and a medallion of little rock-garden flowers. The same motif is repeated in a larger version in the round box that appears in the photograph above, which presents the new "Fleurs de Rocaille" face powder, wonderfully fine and clinging and perfumed just enough to leave a drift of fragrance over your face.

• We have recently been encountering a variety of new and exciting creams, each one a preparation more or less unique in itself. There is always something very satisfactory about these single creams that are designed to do certain definite things for your face, and, whatever your particular need happens to be at the moment, you are pretty sure to find one among these new arrivals to do exactly what you want it to do.

For example, there is Delettrez' Crème Vivacité. If you weren't forewarned about this one, you might think that some one had whipped up a crème-de-menthe mousse and put it in your cold-cream jar by mistake, for it is a pale, cool green and smells like the mint that grows beside your brook in the country. But its purpose is to give new freshness to your skin, and it goes about its work with an efficiency and brevity that are a joy to the woman who hasn't too much time to spend in beauty ritual. Crème Vivacité only has to stay on your face five minutes to make your skin look young and fresh. You smooth the cream on after your face has been thoroughly cleansed, then relax for five minutes while your face grows cool and fresh under the green film. When you take off the cream, there is a new radiance and life to the skin, and things look brighter in general. It's not always that you find things which are good for you so thoroughly delightful to use! Crème Vivacité can be had at Stern's in New York and in other cities where the Delettrez things are sold.

• Yardley's newest cream is a finish-upper, and it is as flattering as your favourite colour. This is another delicious-looking cream, light as spun silk and a delicate pink. It goes over your face smoothly and invisibly, leaving a satiny finish, a faint fragrance of peaches, and an ideal foundation for powder. Its official name is Foundation Cream, and it has a most flattering way with make-up, keeping your powder smooth and even and providing a perfect base for blending cream rouge. This new Foundation Cream comes in a jar that enchants the eye—the same little round shape that holds the Yardley Complexion Cream, but this time done in bonbon-pink. A row of these pink jars on a dressing-table or in a bathroom cabinet would be a bit of decoration in themselves. Yardley also has some new eye shadows, which are done in soft neutral shades, so that they make a natural setting for the eye, (Continued on page 102)





Which of these is Yours?

LINES FADE when wasting *under* tissues are stimulated and fill out.

BLACKHEADS GO when clogging underskin secretions are removed, and *underskin* stimulation prevents further clogging.

BLEMISHES STOP coming when blackheads that cause them are removed and new ones prevented.

PORES REDUCE when kept free from pore-enlarging secretions from within the skin.

DRY SKIN SOFTENS when penetrating oils restore suppleness and failing oil glands grow active.

TISSUES WON'T SAG when underskin nerves and fibres are kept toned up.

Miss Maralyn Tankersley — St. Louis: "Pond's Cold Cream not only cleans — it also stimulates the very life of my skin. It has kept away many a line and blemish."

Wake up that Sleepy Under Skin with "Deep-Skin" Cream

See outer skin lose
Lines, Blackheads, Blemishes



Mrs. Richard C. du Pont

lovely young Society aviator, holds many awards for her achievements in the air. Her skin is smooth, clear! She says: "After using Pond's Cold Cream, my skin looks as if it never saw a speck of dirt in its life! And I never have a sign of a line or wrinkle."

THE FIRST LINE that shows in your face . . . is a danger signal! A sign that *right under it* skin glands and nerves and cells are growing tired—getting sleepy.

Every blackhead you find means those same little glands underneath are *overworked!* Getting clogged!

That's true of most common skin faults! Nearly all start when your underskin *slows*.

How to stir up underskin glands and cells

But you can waken that sleepy underskin! Start the circulation going briskly again. Stimulate those little glands and cells to activity!

What your underskin needs is the rousing action of Pond's deep-skin Cream.

Pond's Cold Cream is made of specially processed fine oils which go deep into the pores. The first application flushes pores clean of every particle of dirt . . . make-up . . . skin secretions. At once, your skin feels fresher, livelier—*looks* clearer.

Then you pat fresh Pond's Cold Cream right into your newly cleansed skin. Pat it briskly with your finger tips. Feel the blood coursing through! Every little nerve and gland and fibre is wakened by this treatment. Toned up. Invigorated! Your skin feels alive! . . . wide-awake! Do this day after day—*regularly*—night and morning.

The very first treatment makes your skin clearer—feel satiny. Soon little threatening lines begin to fade. Blackheads clear away. Blemishes stop coming. Once again your skin is firm—young! Its color blooms again!

Here's the simple method:

Every Night, give your skin this double-benefit treatment . . . Pat in Pond's Cold Cream to flush out all dirt, make-up, skin impurities. Wipe off. Then—briskly—pat in more Pond's Cold Cream to invigorate your underskin—wake up tired skin glands, nerves and cells.

Every Morning, and in the daytime before you make up, refresh and reawaken your skin with Pond's Cold Cream. Your skin will be smooth and satiny. Your powder will go on beautifully—cling for hours.

Try this for just a few days. Send for the special 9-treatment tube offered below. You'll always be glad of the day you started to use Pond's! Pond's Cold Cream is absolutely pure. Germs cannot live in it.

Send for Special 9-Treatment Tube

Begin to clear* YOUR *skin faults away

POND'S, Dept. L56, Clinton, Conn. . . . I enclose 10¢ (to cover postage and packing) for special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder.

Name_____

Street_____

City_____ State_____

Copyright, 1935, Pond's Extract Company

Why are Wedding Rings worn on the third finger?



● Many years ago, it was believed that a separate and direct vein connected the third finger of the left hand with the heart. Consequently, when the hand was given, the heart went with it. This old belief has been disproved, of course, but the custom of wearing wedding rings on the third left-hand finger still prevails.

One belief, however, that has never been disproved, that holds as true today as it did a thousand years ago, is this—a woman, to be attractive to men, *must* have a lovely skin.

Have you ever tried Italian Balm, the *original* Skin Softener—to keep *your* skin smooth, soft and youthful in appearance? Italian Balm is guaranteed, you know, to banish chapping, dryness and coarseness of skin texture—*more quickly* and at *less expense* than anything you have ever used before. If it doesn't—your money will be cheerfully refunded.

Italian Balm continues to hold a position of unquestioned leadership in thousands of cities in the United States and in Canada, year after year. It *must* be extra good and extra economical to keep so many friends.

Try Italian Balm for one week—then *you* be the judge! It is sold in 35c, 60c and $1.00 bottles (and 25c tubes) at drug and department stores.

Free HANDY HOME DISPENSER

Chromium finish, 100% guaranteed Italian Balm HOME DISPENSER—attaches easily to bathroom, kitchen or laundry wall (wood or tile). Dispenses *one drop* when you press the plunger.

FREE:—Send ONE 60c Italian Balm carton (and 10c to cover packing and postage), or TWO 60c cartons and NO MONEY—with your name and address—to CAMPANA, Batavia, Illinois.



Campana's

Italian Balm

THE ORIGINAL SKIN SOFTENER

"America's Most Economical Skin Protector"



• The air is filled with gardenia perfumes! One of the most exotic versions is Grenoville's "Byzance." You see this above in its 1936 guise—bottle and box both as new as next year

DISCOVERIES IN BEAUTY

(CONTINUED FROM PAGE 100)

rather than a brilliant accent. The Yardley shadow is of soft, fluffy consistency, to be gently smoothed on without rubbing the lids and shaded off into nothingness. If you have been looking for a delicate shadow rather on the conservative side with which to start experimenting, these flattering Yardley shadows in Azure, Mist, and Bronze are certainly your dish.

• Dorothy Gray's new cream idea is two creams, a duet which constitutes a pick-up treatment. There is a jar of the Masque Frappé, that cream that feels like fragrant snow on your face and manages to stimulate the circulation without creating any feeling of tightness. And the accompanying cream is varied for the needs of the individual skin. The kit for dry skin has Cream 683, a softening cleansing cream, with the Masque. And the kit for the normal or oily skin contains the regulation Dorothy Gray Cleansing Cream with the Masque. There is enough in these jars to give yourself a series of pick-up treatments, and a good idea this is to cultivate, especially if you are one whose face acquires that end-of-the-day look when there is still an evening looming ahead. Furthermore, you practically owe yourself these pick-up treatments because you can get both creams for about the price of one in this introductory combination.

If you see eyes looking especially luminous these first winter's nights, they are probably basking in the gleam of Dorothy Gray's new Iridescent Eye Shadow. These shadows are a triumph of blending, which achieves a silvery sheen, rather than flecks. If you want to create an effect, spread on an even and quite (Continued on page 104)



MARTINUS ANDERSEN

• Harriet Hubbard Ayer's gardenia-scented talcum is flesh-tinted. Luxuria Face Powder in its nice new dress also has a true gardenia fragrance
• Molinelle "Fizz" is newly packed in a coffret with bath powder, as well as in little drums

ROADMASTER!

This ROADMASTER, Series-80 six-passenger Sedan—120-horsepower, 131-inch wheelbase— $1255 list price at Flint

Fenderwells extra. All Buick prices include Safety Glass throughout as standard equipment

STYLED FOR A PARTY, BUT POWERED FOR A THRILL!

THIS high-powered, well-mannered, dazzlingly smart series eighty Buick is Roadmaster by nature as by name.

On take-off it can sink you a full inch back into the cushions with its instant sweep. At speed on the open road it can swing that speedometer needle miles higher than any sensible man will normally want to travel.

Idling or full-out, its engine is hushed as a country snowfall.

There is literally nothing like its spectacular performance in all your past driving experience—and nothing approaching it today, except in the other members of that stellar quartet which has so dramatically set America talking Buick.

You'll hear this enthusiastic verdict repeated at the Automobile Shows:

"BUICK'S THE BUY!"

Every one of the new Buicks—the Special, Century, Roadmaster, or Limited—handles with the feather-balance of a fly-rod—in any one a 100-pound woman can drive all day long without strain.

Every one slows down to swift stoppage from speed under tiptoe-pressure on its big hydraulics, with the smoothness of stroking on velvet.

Every one has the same integrity of manufacture and materials—steadiness, stability, safety engineered to last through the years.

But even in such notable company, the Roadmaster eminently deserves its name.

Just slip behind the wheel—drive it a mile—and you'll know why.

YOU CAN AFFORD THE NEW BUICK

List prices range from $765 to $1945 at Flint, Mich., Subject to change without notice. Standard and special accessories groups on all models at extra cost

Convenient GMAC time payment plan

Buick 8

FIRST OF THE GENERAL MOTORS CARS





Here you can purchase Vogue's "Finds of the Fortnight"

(Pages 90 and 91)

ALABAMA
Birmingham—Burger-Phillips Co.
CALIFORNIA
Fresno—Bruckner's
Los Angeles—J. W. Robinson Co.
San Francisco—City of Paris
Stockton—Levinson's Dress Shoppe
CONNECTICUT
Greenwich—Franklin Simon & Co.
DISTRICT OF COLUMBIA
Washington—Julius Garfinckel & Co.
FLORIDA
Jacksonville—Cohen Brothers
GEORGIA
Atlanta—Davison-Paxon Co.
HAWAII
Honolulu—The Liberty House
ILLINOIS
Chicago—Carson Pirie Scott & Co.
Peoria—The Schradzki Co.
Rockford—Guest House Shops
Rock Island—Fashion House, Inc.
Springfield—Herndons
INDIANA
Indianapolis—The Wm. H. Block Co.
Marion—Nina Ray Swift
IOWA
Des Moines—Younker Brothers, Inc.
Mason City—Damon's, Inc.
KANSAS
Topeka—The Crosby Bros. Co.
Wichita—Walker Bros. Dry Goods Co.
LOUISIANA
New Orleans—Gus. Mayer Co., Ltd.
MARYLAND
Baltimore—Hochschild, Kohn & Co.
MASSACHUSETTS
Boston—Jays, Inc.
MICHIGAN
Grand Rapids—Nathan Strauss Co., Inc.
Jackson—Elaine Shop
MINNESOTA
Minneapolis—John W. Thomas & Co.
St. Paul—John W. Thomas & Co.
MISSOURI
St. Louis—Madeleine et Cie.
NEW JERSEY
East Orange—Best & Co.
NEW YORK
Buffalo—The Jenny Shop
Rochester—McCurdy & Co.
Schenectady—H. S. Barney Co.
NORTH CAROLINA
Asheville—Jean West
OHIO
Cleveland—Lindner Co.
Dayton—The Elder & Johnston Co.
Toledo—The Gillespie Shop
OKLAHOMA
Muskogee—B. E. Spivy Co.
Oklahoma City—John A. Brown D. G. Co.
Tulsa—Brown-Dunkin Co.
OREGON
Eugene—H. Gordon & Co.
Portland—Meier & Frank Co.
PENNSYLVANIA
Allentown—Hess Bros.
Harrisburg—Worth's
Hazleton—Wears, Inc.
Philadelphia—The Blum Store; B. F. Dewees
Pittsburgh—The Rosenbaum Co.
Pottsville—Caster's
Scranton—The Heinz Store
Wilkes-Barre—The Isaac Long Store
York—Worth's
TENNESSEE
Chattanooga—Miller Bros. Co.
Knoxville—Miller's French Room
Memphis—B. Lowenstein & Bros.
Nashville—Town and Country Shop
TEXAS
Abilene—Ernest Grissom, Inc.
Dallas—Neiman-Marcus Co.
Galveston—Donna May Shop
Houston—The Patio Shop
San Antonio—Frost Brothers
Wichita Falls—W. B. McClurkan & Co.
VIRGINIA
Lynchburg—J. R. Millner Company
Roanoke—Samuel Spigel, Inc.
WEST VIRGINIA
Charleston—Betty's, Inc.
Huntington—The Style Shop
WISCONSIN
Madison—Woldenberg's, Inc.
Milwaukee—Fritzel's Inc.
CANADA
Belleville—Nellie Smith
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Brantford—Nyman's, Ltd.
Brockville—Miladi Store
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Edmonton—The T. Eaton Co., Ltd.
Fort William—Chapples, Ltd.
Galt—A. H. Appleton & Co.
Kingston—John Laidlaw & Son, Ltd.
Lethbridge—L. Cameron & Co.
London—Wolf Bros., Ltd.
Montreal—Henry Morgan & Co., Ltd.
Niagara Falls—Louise Smart Shop
Ottawa—A. J. Freiman, Ltd.
Owen Sound—Royal Ladies' Wear
Peterboro—Barries, Ltd.
Quebec—Holt, Renfrew & Co., Ltd.
Sarnia—Wolf Bros., Ltd.
Sherbrooke—Gabrita, Ltd.
St. Catharines—Peggy's, Ltd.
St. John—F. W. Daniel & Co., Ltd.
St. Thomas—Anderson's, Ltd.
Toronto—Robert Simpson Co., Ltd.
Vancouver—David Spencer, Ltd.
Victoria—Mallek's, Ltd.
Woodstock—John White Co., Ltd.

IF NO SHOP

in your shopping radius is listed here, tell Vogue what model you want and we will give you the nearest address where Vogue's "Finds of the Fortnight" can be found. Enclose a stamped, self-addressed envelope. Vogue, 420 Lexington Avenue, N. Y. C.



MARTINUS ANDERSEN

Gardenia again!—Charbert's this time, put up in a new and ravishing mirrored bottle. And Gardenia Eau de Cologne in a new version of the smart Charbert drum-motif bottle

DISCOVERIES IN BEAUTY

(CONTINUED FROM PAGE 102)

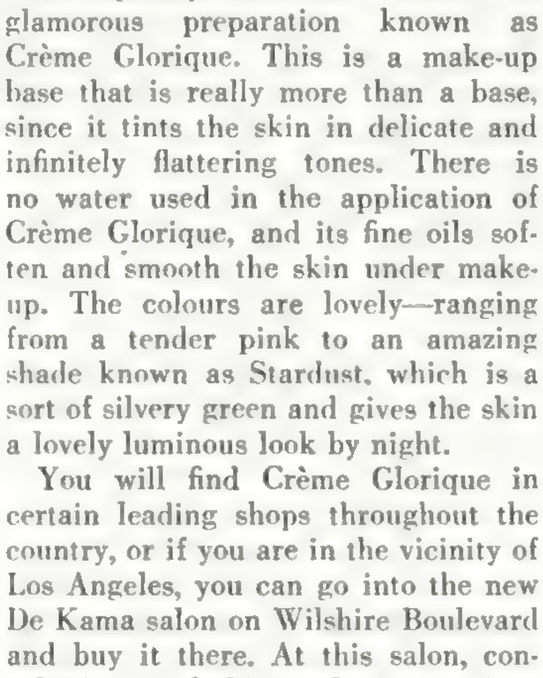
discernible film and extend it rather far up on the lids. The shades are very subtle tones of blue, green, violet, and grey, and they are enclosed in little cases with caps of a sparkling material that duplicates the colour of the shadow within—a good idea, this, so you won't be diving into the green box when it's violet you want.

• The Armand De Kama contribution to this galaxy of cream arrivals is a glamorous preparation known as Crème Glorique. This is a make-up base that is really more than a base, since it tints the skin in delicate and infinitely flattering tones. There is no water used in the application of Crème Glorique, and its fine oils soften and smooth the skin under make-up. The colours are lovely—ranging from a tender pink to an amazing shade known as Stardust, which is a sort of silvery green and gives the skin a lovely luminous look by night.

You will find Crème Glorique in certain leading shops throughout the country, or if you are in the vicinity of Los Angeles, you can go into the new De Kama salon on Wilshire Boulevard and buy it there. At this salon, consultations and skin analyses are given without charge, and the principles of the famous De Kama hormone preparations are demonstrated.

• Colonial Dames has an All-Purpose Cream activated by Vitamin D, and, while you can use it for all purposes if you like, the time when the vitamins have the best chance of getting in their good work on your skin is when such a cream is left on overnight. This cream has just had the benefit of two years of experimental use by dermatologists among their own patients and in hospital clinic work, and the results that were achieved are pretty conclusive. You have to keep on in the use of these irradiated products before you can expect discernible results, but the regular use of the Colonial Dames Cream seems to keep the skin not only smooth and soft, but to make it more healthy looking and finer in texture. There is a complete series of Colonial Dames products, but the All-Purpose Cream is the bright particular star of the moment. These products have been largely known in the West and Middle West, and now they are moving eastward, and, if you can't find this new All-Purpose Cream in your shop as yet, we can tell you from where it will be most convenient to order it.

• If you are walking through New York's Rockefeller Center, as practically all the world is sure to do at one time or another, and look up on the mezzanine, you will catch a glimpse of the entrance to the charming new Daggett and Ramsdell salon. This salon is there for the sole purpose of showing you how to use the Daggett and Ramsdell cosmetics to best advantage. You can buy the preparations there, of course, but the cleansing and the make-up your face is given are a Daggett and Ramsdell present to you. You have to be a user of Daggett and Ramsdell things to receive this pleasant complimentary service, but it doesn't matter in what shop or city you make your purchases. The sales girl who sells them to you will give you a little card inviting you as a guest to the New York salon, even if your purchases don't exceed the amount of a dollar. Once in the salon, your face is made clean and (Continued on page 117)



Mury's vivid French flower bouquet, "Risk," in a graceful flacon within a mirrored triangle

FLEURS DE ROCAILLE



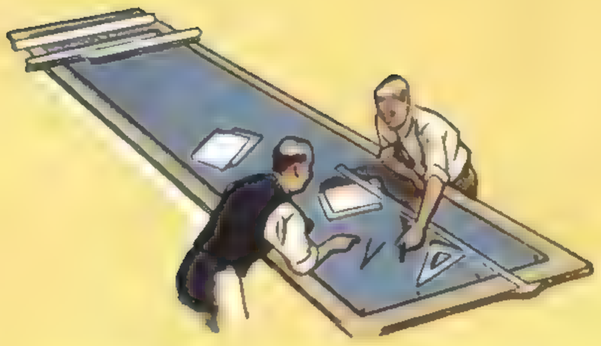
PARFUM DE CARON

PARIS

ROCK GARDEN FLOWERS PERFUME

ARISTOCRATIC DISTINCTION AND REFINEMENT

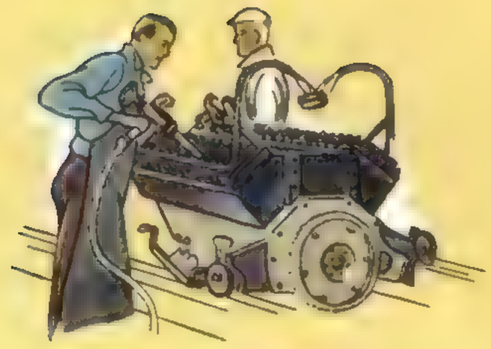
© 1935 Caron Corp.



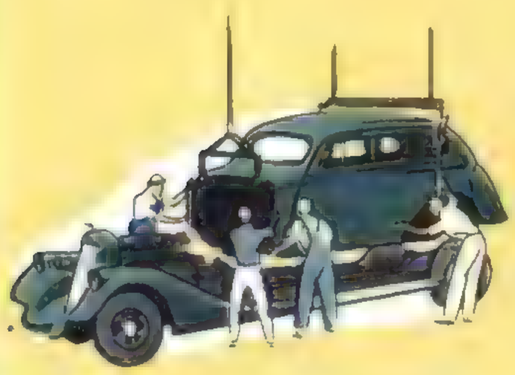
★Months ago engineers drafted the basic design of a new motor car. They planned to make it the world's finest . . . They did not know what its price would be.



★They visioned surpassing beauty and luxury. No one, indeed—not even Pierce-Arrow—had ever built such a car, and so they had to begin at the very beginning—the frame, itself.

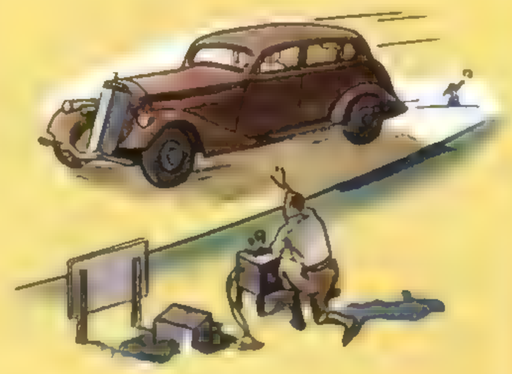


★Side by side with the men who have devoted lifetimes to quality, who have built world's champion engines, they enriched their creation with newly born mechanical perfections.



★From models of clay they projected a new body architecture and, under their guidance, veteran Pierce-Arrow craftsmen endowed their handiwork with the richest fabrics, the choicest appointments.

★To prove its greater and safer highway speeds, its greater power, its indescribable balance and stability on the road, its instant response to the controls, they put the final product to every known test . . .



. . . and the proud result is the

1936 PIERCE·ARROW

ON EXHIBIT THIS MONTH FOR THE FIRST TIME AT THE NATIONAL AUTOMOBILE SHOWS



SHOP-HOUND CLEANS UP THE COUNTERS

(CONTINUED FROM PAGE 96)

• It's all very well to say that the winters are not so cold as they used to be. So far as I'm concerned, I can get just as chilly at four o'clock in the morning, even in bed, as my grandmother ever could. The choice seemed to lie between a grey flannel nightgown and being found stiff and lifeless in the morning—until I went to Léron's at 745 Fifth Avenue. There I found long-sleeved nightgowns that are demure, wicked, chic, and comfortable to such a degree that you can't decide whether they deserve the Victoria Cross or the Scarlet Letter. Such workmanship! All hand-made, every tiny stitch of them; the laces are all real; the gowns are made of silk sheer crêpe, soft and clinging and in heavenly colours; the prices begin at under thirty dollars. (Of course, you can buy any amount of sleeveless ones, but it's those long winter nights I worry about.) One of Léron's most diverting ideas is to give a pale peach, utterly transparent gown a brown velvet ribbon for a sash; another is to cut out the little flowers from a strip of lace dyed to match the gown, and trim the high, round neck and wristbands with it, in a dewy sort of way. But if sheer crêpe, even with sleeves, is too shivery for you, there is a white challis, sprinkled with little bunches of red roses—and any one who resists that has ice in her veins.

Then, of course, there is the bed-jacket problem, which Léron has solved with a turn of the wrist by making two jackets that are neither Elizabeth Barrett Browning nor Mae West. One is of the finest white Angora wool, lined with peach satin, and the other is of white satin, lined with Angora wool. These cost under $50 each. Léron, as a matter of fact, seems to make a specialty of problems. Travelling, for instance. There is a silk nightgown, in navy-blue or maroon, with its own tailored robe, both piped with the tiniest line of white and guaranteed to preserve your reputation for chic in a train wreck (if that's what you want to preserve). This ensemble en route costs about $55. For less cataclysmic travelling, there are two sheets and a pillow-case in a square flat envelope, the whole works made of sheer navy-blue English broadcloth. This costs about $50 and will be going strong when you are a little old white-haired woman.

• Hammacher Schlemmer has a new aid to Epicureans: a caviar cooler-and-server that makes one feel terribly luxurious. It consists of a large, etched-glass bowl that you put ice in, with a smaller glass bowl suspended in the middle of it—the smaller bowl, which has a silver cover, being used for the caviar. This should make an inspired wedding present, for a rather capitalistic young couple, and costs about $15.50. But a Bel Paese in the hand is worth two bowls of caviar in the bush, and Hammacher's glass cheese-board is a love. It's an oblong, four-legged glass tray with two chromium troughs in it for the biscuits or crackers—very easy to clean, and very becoming to the cheese. The knife that accompanies the tray has a chromium handle and a glass blade, which, for some reason, is great fun to cut with. The whole thing costs under $20. To pursue the wedding-present motif, there's a charming breakfast set for two—white, in a sort of Wedgwood effect. (Hammacher Schlemmer call it their rose-point lace pattern.) This set contains all of twenty-one pieces, yet it costs less than $10. Finally, I saw a very cunning standing thermometer, an inch and a half high, that looked like a little clock. It's scrupulously accurate, and costs about $1.25.

• Perhaps you have a little niece who is marrying that nice boy from Cleveland; or maybe your dining-room needs artificial respiration. Or possibly you just want something refreshing for your house. For any of these reasons and a good many others, it would be a good idea to go to Pitt Petri, at 501 Madison Avenue. And when you get there, be sure to look at the thick glass ash-trays in three sizes. They're really nothing more nor less than heavy bowls, the largest about the size of a finger-bowl, but their chunkiness and their utter simplicity make them terribly smart. The smallest costs about $1.

• Flo Harwood has opened a new dress shop at 665 Fifth Avenue—did you get that address?—that you had better know about at once, because it'll be lots more fun for you to take your friends to it than to be taken by some smart little piece. Miss Harwood has aimed with devilish accuracy at three types of female: those who want good clothes, regardless of price; those who want good clothes, with a very definite regard for price; and those who have the fantods at the thought of having to get any dress, because they wear size 10, 12, or 14.

This probably sounds to your cynical ear like a tall order, and it is. But it works. The clothes in the upper price range (and it isn't so terribly upper, either; about $100 for a superlative tweed sports suit) are picked with discrimination. On the other hand, the inexpensive clothes are picked with just as much discrimination. For instance, a navy-blue printed challis, with a tucked skirt and a navy-blue calf belt, that costs about $15. But this shop really rises to its heights when it attacks the problem of the girl with a stature of about five feet and a terrible tendency to go like a homing pigeon for the wrong dress or to flutter helplessly, longing for some good honest advice. Flo Harwood's associate, Betty Brown, is not only adept at giving honest advice, but has a flair for making people look their best that amounts to genius. Having seen some of her results, I would gladly put my life in her hands without even a local anæsthetic. Moreover—although it's far more likely that you'll buy the shop out than that you won't—, you can be shown everything and still walk out without an apology, because every one will still be amiable. It is, in fact, a shop you'll come back to again and again.

• Monsieur de Laigle, of Les Modeles de Paris, has, in his new establishment at 34 East Sixty-First Street, not only an (Continued on page 128)

For a lift that leaves you feeling fit—

try a **DUBONNET**

Cocktail



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DUBONNET gives you a quick, cheering lift and never lets you down. That's why in Paris it's the most popular drink of all. Dubonnet and gin mixed make one of the world's best cocktails. A Dubonnet cocktail cheers and refreshes yet sits lightly on the stomach. Before lunch... dinner... at any other time... gladden your spirit with this most famous of apéritifs.*

"Take it from the French—your lunch will taste better after a Dubonnet"

**If you prefer it straight, serve chilled but not iced*

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THE GREAT FRENCH APÉRITIF



Leading perfumers say:

"Perfume should be *Sprayed*"

Spraying brings out all the rare, subtle qualities of a fragrance. That's why perfumers advise an atomizer . . . The DeVilbiss Perfume Atomizer changes one drop into 2000 tiny particles. Besides making the fragrance more enchanting, it has many advantages: garments show no stains or rings when perfume is diffused in this fine spray; the DeVilbiss Closure prevents evaporation or spilling; DeVilbiss Atomizers are beautifully designed and come in both imported and domestic glass . . . There are styles for home use, for traveling, and for spraying eau de cologne . . . At leading department and drug stores . . . See them.

ROGER & GALLET SAY: "We recommend the use of an atomizer . . .



A perfume sprayed is always more subtle, more enchanting . . ."

DeVilbiss

Perfume Atomizers

AN HEIR APPARENT

(CONTINUED FROM PAGE 93)

fitting of shoes. They should be ample in size, and the arches should be reenforced. The heels should not only provide a fairly broad base, but, contrary to popular concepts, should be relatively high, to prevent the discomfort resulting from sudden elongation of the muscles in the calf of the leg.

The use of a corset devolves upon a study of the individual's habits and needs. Often the muscular equipment is competent to function without assistance; and, in that case, the wearing of a rigid support should be discouraged. It would not only be uncomfortable and restrictive, but the splinting action of the garment might impose a lasting debility on normally vigorous muscles subjected to long disuse. On the other hand, if a girdle is habitually worn, this is not the time to abandon it. Likewise, if the tonicity of the muscles is congenitally weak, or impaired previous to or during the pregnancy, this weakness will be manifested by a relaxation of the abdominal wall, accompanied by backaches; and a carefully fitted maternity corset is urgently indicated. Women accustomed to a girdle made of Lastex will prefer to continue wearing that type, instead of the stiffly boned affairs that are specifically useful in more acute conditions. Faithful feet and a staunch body are interdependent aids to graceful posture and locomotion, which contribute so materially to one's comfort and appearance.

A VERSATILE WARDROBE

Very early, the mother should crystallize her prospective clothing needs for the coming months. The usable resources of her present wardrobe may be evaluated. She should experiment with various combinations, to avoid the monotony of one or two immutable costumes that must be literally lived in. The objective is a versatile wardrobe of distinction, assembled by mid-pregnancy, which will afford the mother, uninterruptedly, an auxiliary supply of clothing for her needs. She may buy garments that are ready-to-wear, tailored so that they can be adjusted as the figure enlarges; she may have her clothes made, or make them herself; or she may expediently employ both alternatives.

Should she adopt, either wholly or in part, a dressmaker toilette, she need not restrict her choice of models to those specifically designated for maternity wear. There are, in every Vogue collection of Designs for Dressmaking, some models amenable to adaptation and enlargement. When pregnancy is established, the body expands in most dimensions, with wide individual variations. However, the maximum increase is usually reached early; and a remeasurement of the bust and hips will determine the size of the pattern. This procedure omits consideration of the ensuing abdominal development, to which every dress must be made to conform. Designs featuring the normal or belted waist-line are, for obvious reasons, excluded. On the other hand, there are numerous designs that will fit without any modification whatever: swagger coats, casual jackets, capes, and smocks.

Surplice or wrap-around dresses are fundamentally well suited to the pregnant woman's needs, requiring only the addition of a few inches to either side of the "wrap," before cutting. Wrap-around skirts may be similarly enlarged, and they can be combined with a jacket to match and an overblouse to achieve a useful suit. Redingote and jacket ensembles are also exceedingly wearable.

Daytime clothes should be appreciably longer than usual to maintain a better proportion between the expanding girth and the height. An allowance of several inches should be tucked in reserve on all dress lengths, and the hem must be frequently adjusted as the skirt tends, progressively, to shorten in front and to sag at the back.

RULES TO REMEMBER

Fabrics, either in ready-to-wear or dressmaker frocks, should be chosen for their quality. A material of poor texture is demoralizing and withstands neither wear nor scrutiny. The weave should be supple, light-weight, cool, and, for most purposes, sheer, so that it lends itself to fulness without bulk. Because the wardrobe must be somewhat limited in size, at this time, the cleaning properties of the fabric should be considered. Colours should be conservative.

Hats are apt to be the *bête noire* of the anticipant, possibly because they are so often becoming to the face only, and not to the figure. They should always be chosen before a full-length mirror, and they should be rather conservative models, giving the illusion of height. This critical view should demonstrate the advantages of unremitting attention to the niceties of dress: gloves and collar and cuffs of immaculate whiteness; jewellery, simple and unostentatious; hair well cared for and attractively arranged.

It would seem superfluous to stress the importance of strict cleanliness, were it not a fact that many women, ordinarily fastidious, suffer a disheartening lapse of precaution during this period. During gestation, the body processes are speeded up and intensified, and the usual routine care should be supplemented with additional attentions. Because the normal hues of the skin take on a deeper coloration because of increased blood-volume, rouge should be matched to the bluish undertones of the cheeks and lips.

DIET AND REST

For the duration of pregnancy, only the best, confirmed dietary advice should be regarded. Maternal metabolism is vitally concerned with providing elements for the baby's growth and development, in addition to the mother's nutritive requirements. Prophylactic examinations will result in the prompt treatment of any existing defects in the diet, so far as the preservation of the teeth goes. A mildly alkaline mouth wash may be used, as often as necessary, to counteract acidification, which is most distasteful as well as damaging.

Conservation and repair of the vital forces are coadjuvant to self-assurance and poise, without which a pregnant woman is (Continued on page 128)

STUDIES IN

Restraint



TOP RIGHT: *Panelled Vassarette All-In-One... panels smooth derriere, abdomen. Adjustable bandeau,* $10.

CENTER: *Vassarette All-In-One. Open-Front bandeau top. Perfect for evening,* $15.

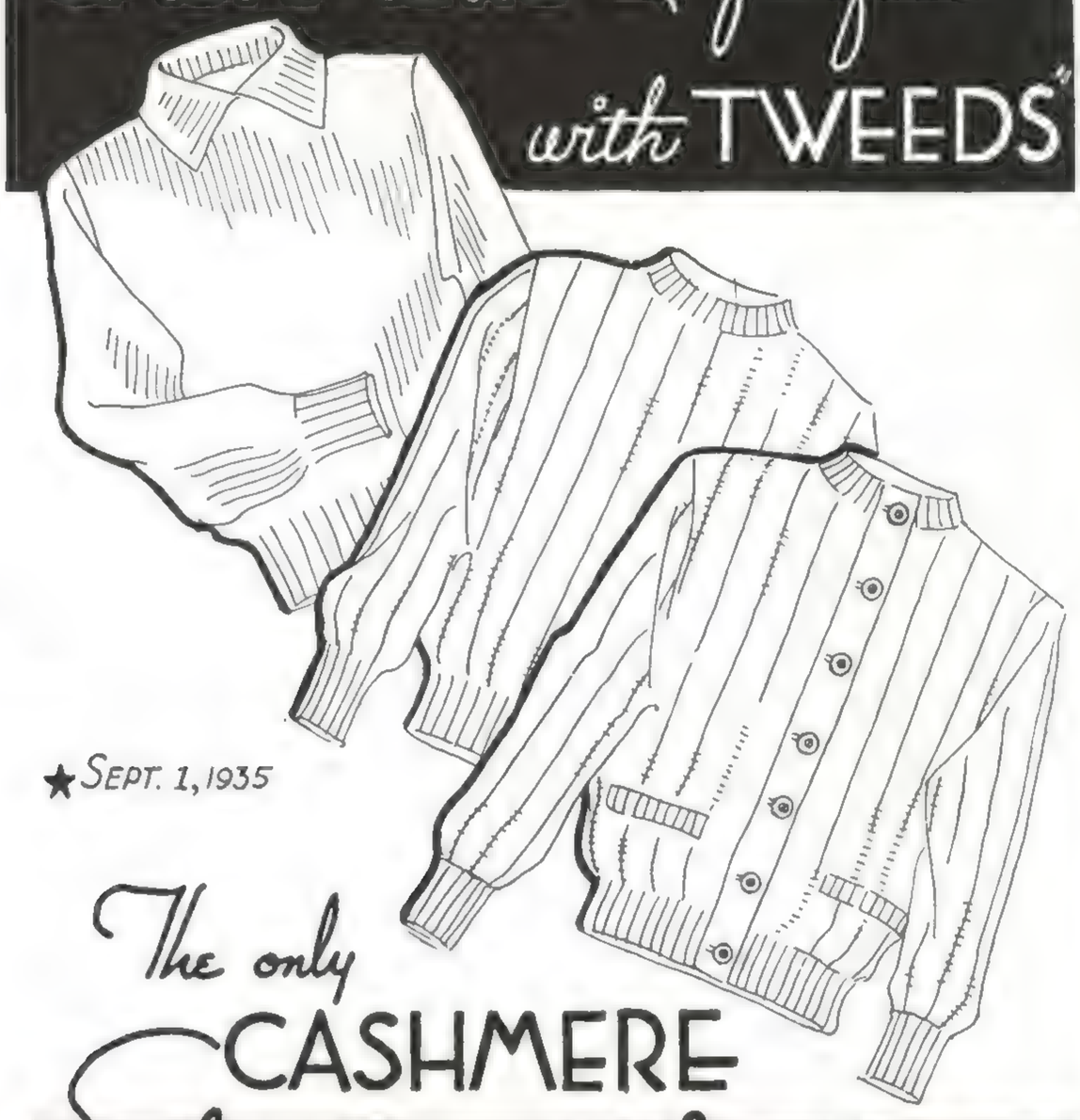
BELOW RIGHT: *Vassarette All-In-One... adjustable, uplift bandeau top,* $10.

● These photographs tell the Vassarette story better than any words, but only half as well as a glimpse of yourself in a Vassarette Foundation. What a revelation in comfortable control . . . and what a delightful promise of future triumphs with a Vassarette the unseen, but certainly the most important ally, of your subtly revealing gowns. Vassarette Foundations, all of specially processed Lastex, are inimitable, uncopiable. But do remember there are a dozen different Vassarettes . . . each one created for a definite figure type. So, whether you are young and slim or older and somewhat plumper, insist on a fitting in the style best for you. Write for the name of the dealer nearest you. Vassar Company, 2561 Diversey Avenue, Chicago.

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Vogue says:★

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★SEPT. 1, 1935

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Up to a few years ago English mills converted, dyed and knitted the finest Cashmere Yarns into sweaters which were inimitably English.

Now, SHEPHERD, using the finest imported Indian Cashmere, knitted in the traditional English manner on imported British machines, gives to the women of America 100% Cashmere sweaters that are identical to the finest British sweaters in every respect except cost.

This fall is a tweed fall and sweaters are indispensable for smart tweeds.

Shepherd 100% Cashmere sweaters are made in Slip-Over style (with two classic necklines) and in Cardigans. There are two authentic English knitted stitches and a charming color range that includes 16 brilliant autumn colors.

At leading Department Stores and Specialty Shops

SHEPHERD CASHMERE Specialists

1370 BROADWAY ~ NEW YORK

HAITI

(CONTINUED FROM PAGE 72)

in the blue sky, if there is the slightest breeze, and, if there is not, there are marooned kites, relics of former flights, inextricably woven in the flowering trees.

The natives are poets with no practical skill. If you should ask a Haitian to put a lock on your door, he is certain to fix it upside down, so that you must turn the key the wrong way. There is no native handicraft and little to buy save lumps of spiked coral, paper flowers in the brightest colours, or, on the stalls in the street and the ever-absorbing market, piles of grain of every description, baskets or picture hats, every sort of fish, huge, pink and silver, and spiky, like cacti. There is little need to worry, no need to buy food, no need to wear shoes—life is easy, and the men consider that there is really no need to work, for the women are strong and energetic. It is they who are seen carrying on their heads heavy loads of groceries, hardware, or live stock, with dowager poise and elegance, smoking pipes as they go.

HAITIAN SPORTS

Cock-fighting is the chief sport. There is a great hubbub, the air thick with dust and the crowing of the birds; a Negro spits a mixture of ginger onto his champion cock to pep it up to a frenzy before standing it into the ring; and if, during the combat, it is badly pecked, he puts the head of his bird into his mouth to assuage the damage. In a wall-less shack, two floors high, the clustered masses form impenetrable circles with arms and heads peering between other arms and legs, a glutinous mass of black humanity. The excitement is tremendous, and many hundreds of gourdes, the local currency, are lost and won by these rabid gamblers.

On Sunday, the horse-races are run, and the club tents of the American Marines and the Legation are side by side in a row with the "circle Bellevue" and the "circle Port-au-Prince," where the coal-black celebrities, the local Diana Coopers, Daisy Fellowes, Mona Williamses, and Nathalie Paleys, are as excited as Mrs. Norman herself that Major Norman wins on "Tarzan"! Here are flouted brilliant organdies and chiffons, puce and cerise ruchings, sausage curls, nose-veils, and picture hats. And that large couple, looking like a Douanier Rousseau painting—he, with a roll of fat above his collar, heavy gold watch-chain, black morning coat, and straw hat, is a local grocer; both he and his wife (in petunia satin) descending from the nobility founded by the Emperor Christophe. It is said, in fact, that if the black Haitians were again to revolt against the mulatto rule, this grocer could summon countless thousands from the mountains to his support.

For night-life, there are the Spanish dancers dancing all night in the shacks called "The Blue Mill" and "The Eldorado," with painted scenery walls and a gramophone blaring. There are a beating of tom-toms and dancing in the mountains at night.

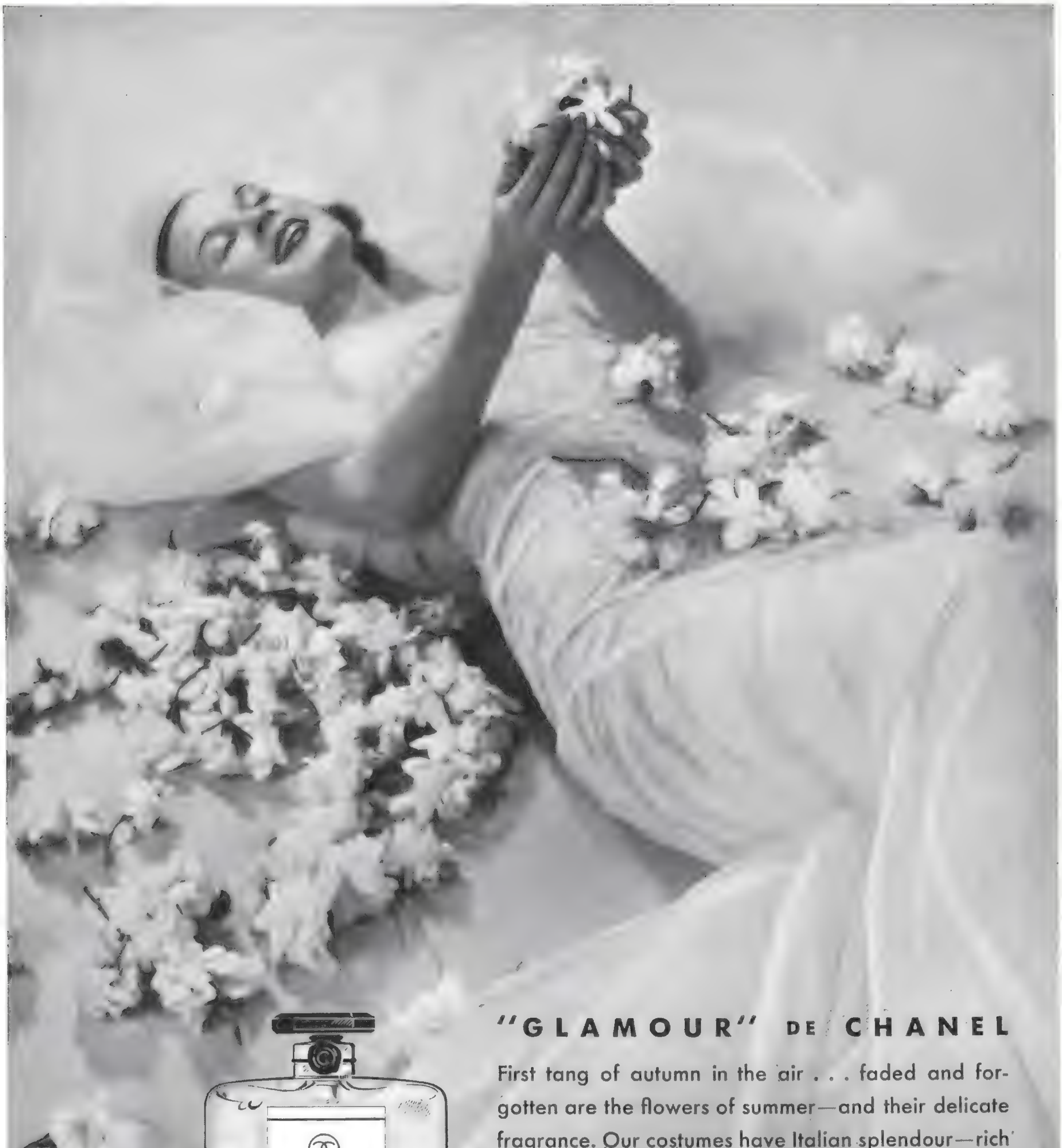
In Port-au-Prince, the old disused cathedral drops into decay side by side with the new pink-and-white pinnacled tabernacle that looks like a child's brick church or a story-book illustration. The President's palace, situated in the "place" named after and decorated with a statue of Dessalines, freer of slaves, is complete with all possible pomp and so white in the blinding sun that it looks as if it had been whitewashed every morning with blanco, like a pair of tennis shoes. The garden is the President's pride, a European picture-calendar garden of trelliswork, but with climbing bougainvilleas in place of the usual rambling roses. In the bank, the magnificent jewelled crown of King Faustinus can be taken from the safe for amazed inspection. Zicky Macknock is the barber, and equally charmingly named Haitians are Innocent Cocoa or Pelicure Pellissier.

There is a coral reef to bathe in, the water turquoise and transparent. For fresher air, you climb to Mount Kenscoff where, as you motor around under the enormous blades of banana-trees, you see thatched huts and little twig-covered tents in which a whole family of a dozen will live contentedly. An old lady in a yellow bandanna is contemplating, gay groups are washing brightly coloured clothing in the streams, and children with enormous stomachs, as though they had swallowed footballs, run around naked. In the fields, the rows of plowers are working and singing in unison and harmony. Haitians are fond of working together, and, when one man gets married and wishes to build a house. his friends are called in to help. As they sing together (perhaps with a drum beating to add stimulus), the new home shoots up in no time. If you produce your camera to take a snap-shot, there will be slight screams and a general scurry in opposite directions, for Haitians are afraid that you will develop the photographs and stick pins in their image. This, in spite of the blood-curdling stories of black masses in Mr. Seabrook's book, is the only apparent relic of voodoo now to be found on the island.

The sightseer must either fly or motor to Milot, on the north side of the island, to Cap Haitien to see the extraordinary monuments of that fantastic figure, the Emperor Henri Christophe. The flight by air saves a six-hour journey of rough motoring over boulders, but, if you choose to forge through the flooded by-paths, you are flanked by every variety of tropical vegetation, a pantomime transformation scene of ever-changing flora. Nearing Cap Haitien, the gate piers and remains of Christophe's innumerable country estates can be seen crumbling in despair at each end of the avenues, long since overgrown.

AN IMPERIAL PAST

Cap Haitien, like Pompeii, is a honeycomb labyrinth town, with the houses definitely showing a French influence, and from here it is but a short journey to the romantic remains of the palace of Sans Souci, ruined by an earthquake in 1842, a tragic relic of the black Emperor's raptures for pomp and gorgeousness; a palace built in 1810 in an eighteenth-century French style by his own black architect who had (Continued on page 110)



GLAMOUR de CHANEL
GARDENIA de CHANEL
NO. 5
JASMIN de CHANEL

"GLAMOUR" DE CHANEL

First tang of autumn in the air . . . faded and forgotten are the flowers of summer—and their delicate fragrance. Our costumes have Italian splendour—rich strong colours—costly furs . . . We need a perfume suited to our new mood—stronger—more individual—original—chic...That perfume is Chanel "Glamour".

CHANEL

PHOTO BY MUNKÁCSI



HAITI

(CONTINUED FROM PAGE 108)

never visited Europe. It is a palace of grey stone and yellow stucco, complete with marble and mahogany floors, balustraded terraces, fountains, sentry-boxes, circular halls (refreshed and cooled with running streams), where the rule of pomp and ceremony was carried out with childish gusto. Here, His Imperial Majesty, once a slave, ruled his self-appointed court of nobles, all with their elaborate titles —His Serene Highness the Prince du Limbe, His Excellency the Comte de la Tasse, the Duke of Marmalade, the Duke of Limonade! Every Thursday, a reception was held, to which all the nobles were required to come in specially prescribed uniforms to sit facing the Royal Dais, on which the King and his Queen sat enthroned. "The footstool," said the official, "is assigned to Princes and Princesses and Dukes and Duchesses, the folding chair to Counts and Countesses, Barons and Baronesses, Chevaliers and their ladies." The army was more elaborately uniformed than in a Ruritanian operetta, coats of arms and insignias used wherever possible. In every detail of the chased goblets, the mirrors, the chandeliers, the glitter of tinsel and sequins, this phenomenal black showed his love of riches and splendour with extraordinary imagination.

BLACK TRAGEDY

To-day, this sleeping palace, lying deep in nostalgic tropical surroundings, is a magic place; were it possible to take a glimpse into the past, it would be this spot, in the beginning of the nineteenth century, in all its Negro glory, that I should prefer to see. It was here, from his bedchamber, that the King, robbed of his strength by apoplexy, watched his subjects rebel against his tyrannous omnipotence, the valley filled with a shouting, running mob, carrying torches, beating tom-tom drums, and shouting. It was here that Christophe's valet watched his master's last movements and saw, to quote from Mr. Vandercook's *Black Majesty*, "The King take something from a little cabinet by his bedside. While the trembling valet still peered hypnotized through the keyhole watching him, he fell back and lay still. A tall clock in the corridor ticked regularly. Running feet sounded on the stairways. The first of the looting rebels were already in the palace. A great crash of broken glass was heard. 'They are breaking even the mirrors that have imaged me,' said the King aloud, and his voice was broken. He clenched his right fist and raised his left hand, which held a pistol, to his temple. A shot reverberated, followed by sudden quiet. The King was dead. He had put a golden bullet, molded long ago, through his brain."

CHRISTOPHE'S FORTRESS

But your sightseeing expedition is not yet at an end. From here, you ascend, mounted on a mule and escorted by a guide and a prisoner in a blue-and-white Picasso suit, through an infinitely varying tunnel of vegetation, the sun staved off by the emerald-green blades of the trees, in the cool beneath, the filigree of ferns and orchids. For three hours, you mount in spirals until, eventually, the world is beneath you, under a blue-and-green coverlet and, occupying the entire top of the mountains, commanding the world, stands the gigantic red-and-purple citadel, the supreme symbol of this Emperor's power. Here, at a height of two thousand five hundred feet, in a stronghold that is mightier than the greatest ocean liner and much the same shape, is the fortress whose construction, it is said, took a toll of ten to twenty thousand lives. The surface of the rocks on the trail leading to the citadel is glass-smooth from the heavy weights carried over them. There are stories of how the slaves, dragging the colossal boulders, of which the fortress is made, complained that their burden was too heavy; for answer, Christophe commanded every sixth slave to be shot, then gave orders for the continuation of the work. It is told that, when the fortress was complete, La Ferrière, the architect, was thrown over the walls to safeguard the secret of the plans. And here it was that Christophe, wishing to impress the French envoys and relying on the despised visitors being unable to differentiate between one black and another, played the now well-known trick of making his troops appear to have many times their actual strength by the simple expedient of each regiment changing uniforms as soon as they were out of sight, before marching into view again. To show how well trained they were, he commanded them to march forward, giving them no "Right Turn" order, so that many hurtled to their abysmal death seven hundred feet below.

Towering walls (which Christophe is said to have helped build himself, having learned bricklaying as a slave) enclose the royal apartments, stables, storehouses, powder-magazine, and room to house a garrison of ten thousand men with ten months' supply and ammunition. There are a moat and a drawbridge, and some of the three hundred and sixty-five cannon are still in place, in mahogany carriages. Others, lying in confusion, are chased with fleur-de-lis and regimental crests, as delicate as wrought silver. And here, in the brick tomb, inscribed with the French motto, "I rise again from my ashes," so high above the world that it almost touches the rolling clouds above, lie the remains of this unique despot.

LEGENDARY HAITI

Somewhere in this fortress, it is said that a hoard of gold lies hidden, but, though explorations have been made, no one has been successful, and there are no treasures, looted from the palaces on the island, to be picked up, although an isolated discovery was made by an English governess, on her way up to see the citadel, who stepped on a silver candlestick covered with moss and half embedded in stone.

This is a smiling place, untrammelled. Like the student prince in the poignant story of Old Heidelberg, I have a sentimental dread of the anti-climax of returning to any place in which I have been completely happy. And it is for this reason alone that I dare not return to Haiti.

HAVE YOU EVER THOUGHT OF BUYING

stockings to fit your legs



After all, legs vary as much as figures. So, isn't it just a bit ridiculous to expect one leg size in stockings to fit short and tall, medium and plump . . . even if the foot size is the same?

Belle-Sharmeer solves this practically universal problem with stockings made in four leg sizes as well as all foot sizes. There's a *Belle-Sharmeer* stocking for each one of the four figure types . . . individually proportioned for the width as well as the length of the leg.

Belle-Sharmeer heels are snug, ankles trim, seams smooth and straight. Flat garters fasten easily in *Belle-Sharmeer's* neat, flat hems. And the garter runs that start so readily in doubled-over or pulled-up stocking tops are no longer a threat to the budget.

Exclusive with one fine store in each community. Write us for the name of one near you. Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Indiana.

• *For below-the-knee perfection see Belle-Sharmeer Knee-Length Stockings. Made-to-fit, gartered in Lastex Lace, and particularly smooth with formal gowns.*



The FOOT SIZE has a Number . . . The LEG SIZE has a Name

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designed for the individual

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THE GIVE AND TAKE OF NE-FLEX

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VANITY IN THE JUNGLE

(CONTINUED FROM PAGE 85)

the jungle is to have, as far as possible, a sophisticated routine—and not to diverge from it. Every afternoon at four—the dark comes down early—we pitched camp. The green silk tents were brought out. These tents, incidentally, were not a matter of swank, but of expedience. They were of airplane silk, extremely light, and they were especially treated with copper sulphate so that they were insect-proof and, along with their tight canvas floors, weather-proof. The cots were set up. The kapok mattresses were unrolled (in the daytime, these silk-like, floss mattresses were used as life-preservers in the boats). The sheets and Canadian blankets were put out. And we were suddenly aware of the security of a roof over our heads, portable though it was.

JUNGLE BATHS

Then the tubs. They were always an amusing part of the day's routine. Stout canvas, not rubber, as rubber has a way of going to pieces in the tropics; portable, of course, but with such good lines that any Victorian bathtub would have blushed in shame. Standing on four stout legs, these tubs made a certain amount of cautious splashing possible, and were the only substitute we had for swimming in South American waters.

So Allman, our six-foot-four black knight-of-the-bath and unclothed lady's maid, carried the water from the river in canvas buckets and strained it through cheese-cloth to keep out all vegetable matter—as well as any of the elusive young of the cannibal *Perai*. The native guides and hunters daily suspected that some unknown ceremony was taking place, and Allman did nothing to disillusion them. They were always a little hurt when the final mysteries took place inside of the bath tent, and the bailing out of the soap-bubbles afterward completely convinced them that magic was afoot.

Allman was childish enough to enjoy the bubbles, and, since natives had never seen soap—much less soap that lathered in water as hard as the Essequibo's—it was not difficult for him to keep up this illusion. The magic actually consisted of a generous quantity of bath oil. I found that, when I used the oil, I could even shampoo my hair, and do it successfully. But cutting my hair was another matter. Both Bill and Allman were loud in praise of their own tonsorial ability, but I decided that jungle-designed coiffures were one luxury I could forgo.

As it turned out, one of our tubs was to be used for more potent magic than soap-suds could produce. It is now a historic monument in the Wapusano tribe—a fermenting vat for the local liquor supply, produced, somewhat inelegantly, by the old ladies of the tribe, who are kept busy chewing up casaba fibre. When the Wapusano chief greeted us, he immediately asked for three things: the helmet I was wearing; my favourite leather belt, for which he was willing to trade a jaguar-skin belt of his own; and the tub, whose qualities intrigued him mightily.

However, the Wapusanos are well back in the interior. At the beginning of our trip, we each enjoyed a tub every evening and afterward a rub-down with lime rum. There is nothing like lime rum, I found, to keep the skin in excellent condition and to make one feel that all is right with the world. The next step is a well-ordered dinner. But before we dined, to further the illusion that the world we knew was not behind us, we had cocktails.

Ramoo, the East Indian majordomo, mixed them with a swizzle-stick. Martinis, Manhattans, and delicious concoctions of his own with fruit-juices or casaba. The only thing we lacked was ice, and Ramoo got around that by first chilling the ingredients in an Egyptian water-bag. These canvas bags, which cool liquids by evaporation, seem to be the combined filters and electric refrigerators of the trail.

Dinner over, our diminutive Hindoo butler served coffee to us, while we sat in the small, netted enclosure in front of the tent and listened to the blacks singing around their camp-fires. Our blacks, by the bye, sang a garbled version of the English sea chanteys that their ancestors had learned coming over in the slave-ships. They sang when they pulled the boats up the most dangerous rapids; they sang at night; and they sang to the rhythm of their paddles in the hot, bright, noonday sun. While they sang, the triumph of the day came for Ramoo: liqueurs in twelve-gauge brass shotgun shells. I had offered him my little silver pocket cups, but he would have none of them. What the sahib suggested, he would do, but, in his opinion, I should have been left behind in a zenana, where wives belonged. However, sahibs must dine with all the niceties, or they had best not dine at all, so, if crystal were lacking, shotgun shells must serve, and serve most formally.

A LITTLE PRAISE

That is why Bill always takes Ramoo on expeditions. He sets the note for the entire camp. For him, the blacks fell in line as if they had been born in uniform, and had kept on wearing it, instead of scarlet and sky-blue loincloths. Ramoo seemed to understand their childlike enthusiasms and their desire for praise as well as we did. For all their tremendous height, they were not very different from the spiritual-singing coloured servants at home.

Besides the singing boatmen, there was our chef who made the most savoury curries that I have ever tasted, out of wild pig, and I am afraid—once or twice—baboon. And there was Jimmy, Bill's boy, who was twice the servant when he was dressed as when he wore only his own black skin. There was, of course, Allman, who had been born in the service of one of the more punctilious British-Guiana households. But whatever their training—or lack of it—, none of them were impervious to a judicious amount of blarney mixed with the discipline. That, and appreciation.

No matter what they brought me in the line of presents, I had to pretend to be grateful. That was part of camp routine. It might be a baby boa. Or an armful of pistachio-green orchids, or pure white ones, which, in New York, would have cost hundreds of dollars, and did (Continued on page 125)



The Secret of Her Majesty's Loveliness.....

The exquisite beauty of Her Majesty, Alexandra, Czarina of all the Russias, was known to the entire world. It is now our privilege to present to the most discriminating of American women the secret of Her Majesty's loveliness . . . the private prescriptions compounded by the brilliant Court dermatologist, Dr. Lassar. Each formula is prepared under the direct supervision of Dr. Klaveness, protege of the master, Lassar. To the best of our knowledge, each is offered exactly as used by the Czarina. The priceless ingredients preclude a large volume. For a booklet which relates their romantic story, address Imperial Formulae, 45 Rockefeller Plaza in New York. The shops awarded the franchise include:

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Do you know that most furs are *dyed,* and that the dye largely determines the life and beauty of your coat? This is especially true of Hudson Seal-Dyed Muskrat. You will gain far greater satisfaction if you are particular about the dye. Among the fur experts themselves, the choice of eight out of ten is Hudson Seal-Dyed Muskrat *dyed by A. Hollander and Son.* It possesses an unusually deep, flattering black, shimmering with lustre. And it stays that way! It is *guaranteed* for color permanence. Insist on seeing the A. Hollander and Son stamp. All good stores will gladly show it to you. A. HOLLANDER AND SON, INC., World's Largest Fur Dressers and Dyers, NEWARK, NEW JERSEY.

★ *COATS OF A. HOLLANDER AND SON HUDSON Seal-dyed Muskrat range in price from around $100 up to $500 and more, depending on the number and quality of skins, lining, trimming and workmanship.*

GUARANTEED FOR COLOR PERMANENCE

HOLLANDER A·H&S DYED HUDSON SEAL-DYED MUSKRAT

FURS *dyed by* A. HOLLANDER & SON

keep their beauty longer

WE HAVE A COUPLE

(CONTINUED FROM PAGE 83)

Then there were Temple and—to you, please—Mrs. Temple. Temple approached Hans in beauty of character: he was silent, he was efficient. But also, alas, he had married Mrs. Temple. Mrs. Temple was, at first sight and acquaintance, formidable. Her aloof dignity, her remote reserve were as overwhelming as a mountain peak. But, as we grew closer to Mrs. Temple, unsuspected and astonishing traits made their appearance. She developed, as time went on, a kind of girlish irresponsibility that was amazing. As we grew to know her better, we found that Mrs. Temple was at heart just a fun-loving hoyden who behaved—in her own words—like a giddy goat. Her vivacity was comprehensive, elephantine, and utterly exhausting. If she forgot what I had ordered for dinner, she gave us whatever came into her head, and rippled with good-natured laughter. She grew to love our friends, and rallied them gaily through the pantry door while Temple served dinner. Words were to no avail.

CHRISTENING PARTY

However, the end came when one of the cocker spaniels had a litter. Mrs. Temple, keyed up to a high emotional pitch, had torn up old blankets, talked baby-talk to Clara (the cocker) in a high, reedy voice like the Wind in the Willows, and refused to believe that canine mothers much preferred to be left entirely alone during this biological event. Unfortunately, the evening that Clara gave birth to her family, we had dinner-guests. Mrs. Temple gave us a perfect dinner, everybody felt conversational, and peace reigned until nearly ten o'clock.

"Well, I opened my mouth to sing—," one of our guests was saying—when a scream like a through-train at a grade crossing tore through the air.

"Come quick!" It was Mrs. Temple's voice. "The first one is brown-and-white! It's a girl!"

I went up-stairs and told Mrs. Temple in harsh language that Clara would be moved to the garage for her confinement, if we heard any more about it. Mrs. Temple was cowed. But half an hour later, another scream severed the air.

"It's a black one just like its daddy!" howled Mrs. Temple. "Come quick!"

This time we broke down. One guest proposed an hysterical toast to Clara's son—and hours later we were still drinking toasts to her offspring. The guests finally departed, filled with affection for dogs, and song. As my husband bid every one a reluctant farewell, he murmured,

"Ah, well, the Lord whelps those who whelp themselves."

Several weeks afterward he renamed our house "Appomattox." It was the occasion of the arrival of the New Couple: Grant and Lee, his wife. Grant was, oddly, the cook. He had a meaty face and a fierce sort of grin and stood in hourly terror of Lee, who was neat and blond and tiny, with a will of iron. They arrived a week before the blizzard—just in time, in fact, to take part in the event which I am about to describe.

The snow began on Monday morning and came down in great feather-beds full for twenty-four hours. My husband was snowed out, we were snowed in. Fortunately, there was plenty of food—but there was no milk.

On Tuesday as the snow was stopping, our neighbours telephoned. They had a cow, the cow had milk, we had a baby. . . . "Certainly," I said firmly, "we'll be right up to get it, thank you." I announced my plan to Grant.

"My God, Madam!" he said. "Through that snow? Well, wait till I put on some more pants."

TAKING SERUM TO NOME

We finally started. Grant, in three pairs of trousers, three sweaters, and a pair of fishing boots, looked more like a dinosaur than anything else.

However, in snow up to your thighs, three pairs of trousers are a protection, but not precisely an aid to progress. We got out of our driveway with difficulty. Grant looked up the steep hill ahead, and then at me.

"Say, Madam," he said heavily, "how about the stone wall?"

So we started up the hill on the stone wall, which was barely visible above the snow. Suddenly, I heard a peculiar sound, rather as though you had punched a pillow hard. I turned around. Nothing of Grant was visible except the seat of his trousers; also, he was apparently immovable. For a while I thought he would have to stay there till spring, but finally I succeeded in getting him out and back on the wall. Four times he fell off that wall onto his head, and four times I got him back before we reached the top of the hill.

"Well," I said cheerily, after we had got the thermos bottle filled with milk, "it won't be nearly so hard going back." Grant just looked at me.

"Madam," he said at last, "I'm going to roll."

"What?" I shrieked.

He pointed to the field between the top of the hill and our house. There was a path between drifts, right to our kitchen door.

"But you'll hit a tree!" I cried.

He looked at me from the ground where he was already prostrate in a welter of sweaters, and his eyes in his enormous face were pathetic.

"O. K., Madam," he said, "I'd rather die that way."

He gave himself a hitch, and was off. His progress down the hill was one of those things you never forget, like the Taj Mahal in moonlight. Nor can I ever forget the cry of baffled and hopeless rage that met me when I finally reached my own door. Grant was in the kitchen, whence issued sounds of struggle. I opened the door, and he shouted in a kind of anguished roar:

"My God, Madam, my pants is froze on!"

Grant and Lee were our last couple. Now we live in the city, and an Oriental gentleman named, we understand, Amy, is in charge of the kitchen. Life is much calmer, though less stimulating, for Amy's only idiosyncrasy is a rather charming one. As he leaves the dining-room after serving a course, he bows courteously from the waist and says with an air of calm fatality:

"Well—good luck."

Things are not the same. I miss the Servant Problem.



Sketched by Floyd Davis at a New York theatre on an opening night

No one knows our Mrs. Madison

ALL New York knows the beautiful Mrs. Madison. But no one knows the Mrs. Madison that Dorothy Gray sees in the intimacy of her Fifth Avenue Salon. For the real Mrs. Madison, though gay and vivacious, is frankly plain. Her face is too wide. Her eyes and mouth are too small. But such a face is always an intriguing challenge to Dorothy Gray make-up experts. For by skilfully accenting eyes and lips, and minimizing less attractive features, a face can be made so interesting that the world calls it beautiful.

Have you seen what Dorothy Gray Make-up can do for your face? For you can easily follow the same principles and use the same make-up that Dorothy Gray does in her famous Salon. Go to your favorite cosmetic counter and say, "I want the shade of Dorothy Gray powder that exactly matches my skin." *Dorothy Gray Salon Face Powder* comes in eight perfect skin-tone shades and in two versions: "Transparent" for a young gauzy finish, *$1.50;* "Opaque" for a suède-like finish, *$1, $3.* Next, choose the Dorothy Gray Rouge and Lipstick that are a deeper shade of your own coloring, for nature is the infallible guide. Dorothy Gray Rouges and Lipsticks are matched in color and in name. *Lipsticks, $1; Cream Rouge, $1.25; Boudoir (cake) Rouge, $1.*

And don't forget your eyes! Use eye-shadow to give depth and mystery. *Dorothy Gray Eye-shadow, $1.00; Liquid Lashique,* to darken the ends and make eyelashes silky, *$1.50.*

"How to Use the New Make-Up" is a free leaflet you may get at all leading cosmetic counters where Dorothy Gray preparations are sold.

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Beauty's gold comes to you now in these modern Elorda Creams. Not until scientific and dermatological research proved the unique value of gold in skin care could such remarkable creams be offered to the beauty-seeking woman.

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AT EXCLUSIVE STORES IN PRINCIPAL CITIES



I, TOO, REMEMBER

(CONTINUED FROM PAGE 79)

at the table with broiled-alive lobsters before us and Secret Service Men lurking behind begonia plants outside the window. I remember sitting beside a man in an Army officer's uniform, who told me the President was a scream when he did imitations.

At the far end of the table, Mrs. Coolidge kept up a bright and amusing conversation with my grandfather, while opposite me, so near that I could have leaned over and patted him, had I so desired, sat the President wrestling with a very large, very red, broiled-alive lobster. He was asked if he liked lobsters.

He said, "Yes."

He was asked if he had had a pleasant trip from Plymouth, where he had been that morning, looking at Plymouth Rock.

He said, "Yes."

To all similar conventional questions that he was asked, he nodded and said "yes." Only when the discussion between my grandfather and other members of the party grew heated as to how much the tide rose in Cohasset Harbor, did he lay down his fork and, somewhat irritably and quite correctly announce, "Nine feet!"

THE PRESIDENT TURNS ART CRITIC

After lunch, Mrs. Coolidge told the guests about some of the portraits that had been painted of her. One in particular came in for discussion. It was one in which she wore a red velvet dress, standing against a blue sky with a large white dog beside her. The President, she said, had looked long and hard at this picture when the artist had proudly shown it to him. Then muttering, "Brighten the corner where you are," he turned on his heel and strode from the room. Everybody except the President thought this story was very funny, and they all laughed uproariously, while he never changed expression.

As they were leaving, my grandfather stopped before a gold-leaf photograph of Henry Ford, which he prized greatly.

"See, Mr. President," he said, "see Mr. Ford's picture!"

I don't remember that the President answered, but I remember Mrs. Coolidge saying, "*Oh*, he saw it all right! I always said Calvin should have been a private detective."

At this, every one laughed again, and the President looked glumly at Mr. Ford's picture.

"Besides which," Mrs. Coolidge continued, "Calvin is cross with Mr. Ford. He sent Mr. Ford a sap-bucket for the Wayside Inn, and it was used as a waste-basket."

After that, there was much more laughter, and the whole party descended the steps to have a photograph taken.

This photograph is before me as I write. In the front row are the President, my grandfather, and Mrs. Coolidge. Behind them are six people, unknown to me, but I should tentatively identify them as an Army officer, a Naval officer, the President's secretary, his doctor, and two friends. In the back row are my grandfather's secretary, my two sisters, my mother, and myself. There were five other people at the luncheon who did not figure in this picture, but, even so, there were only twenty in all. Afterwards, I had a very pleasant chat with Mrs. Coolidge—but it would never occur to me that she would ever recognize me again, no matter where she saw me. And I would bet a million, if I had it, that such an incognito rôle as mine is played by many more memoir writers than would like to admit it.

In my photograph album, on the page next to the photographic illustration of "My Afternoon with Coolidge," is the picture of another luncheon party, where I again appear beside another and quite different famous man. Although a memoir writer could probably make something out of it, my rôle on this occasion was, and has remained, equally insignificant.

TWO FEET FROM FAME

This second scene was laid, not on the seacoast of Massachusetts, but on the northern shores of Lake Leman, and I am two feet, instead of two yards, away from the famous man.

I had been motoring with a friend. We stopped for lunch at the house of one of her friends and, upon our belated and dusty arrival, we were greeted by our charming hostess with the admonition, "Do hurry and wash up, Paddy's here!"

Having been raised in a horsy household, where all Irish grooms were affectionately known as Paddy, I rather expected to be treated to an afternoon of reminiscences with an old and beloved servant of the family.

Imagine my surprise, therefore, when, upon entering the living-room, I came face to face with Ignace Paderewski.

This time, the luncheon party was somewhat smaller than on the afternoon with Coolidge, and the great man chatted and laughed and was as simple, charming, and intelligent as only so great a man can be.

Afterwards, I was cornered by an elderly, spinsterish lady who told me that she had always been sensitive to beauty in women and she thought my friend's husband a fool to let so beautiful a girl run around Europe alone.

"With you," she added, "it is somehow different."

This acid and ambiguous remark stands out more clearly in my mind than anything else that happened that afternoon, although I do remember praying fervently, while the snap-shots were being taken, that some of them would come out successfully so that I would be able to send them around to my friends as proof of the "interesting" life I was leading.

I could enlarge on this luncheon party if I wanted to, but, as nothing really happened that could be of any possible interest to any normal-minded person, I shall leave it and pass on to another afternoon in my early girlhood, which also might be considered as memoir material.

As a child, I was a very good tennis player, so good, in fact, that on one happy occasion I was invited to play in an invitation tournament at The Longwood Cricket Club.

Greatly concerned as to the correctness of my (Continued on page 117)



WEST INDIAN *Lacer*



Take one of these gay Caribbean cruises for a midwinter tonic . . . compounded by old Doctor French Line himself . . . a specific for young and old . . .

THERE is absolutely no secret about the ingredients of this midwinter tonic . . . a rest, sunshine, salt air . . . a complete change of scene . . . new and agreeable friends . . . will snap anybody out of *Doldrum Hiemale* (February Blues).

But we *do* think (no false modesty about us) that the French Line mixes those makings in a specially effective way. The food, of course, is something to dream about (and a bottle of good wine, on us, goes with every meal) . . . the cabins are beautifully decorated . . . airy . . . spacious (nearly every one has a private bath or shower) . . . the service (English-speaking) is psychic. And the *Champlain* and the *Lafayette* are big, fast, steady transatlantic liners.

Entertainment, of course . . . a dance orchestra . . . an outdoor swimming pool . . . a vast sunny sports deck for the athletically inclined . . . visits to romantic tropical ports . . . and congenial fellow-passengers.

Prices are low. Better see your Travel Agent now for reservations. French Line — 610 Fifth Avenue (Rockefeller Center), New York City.

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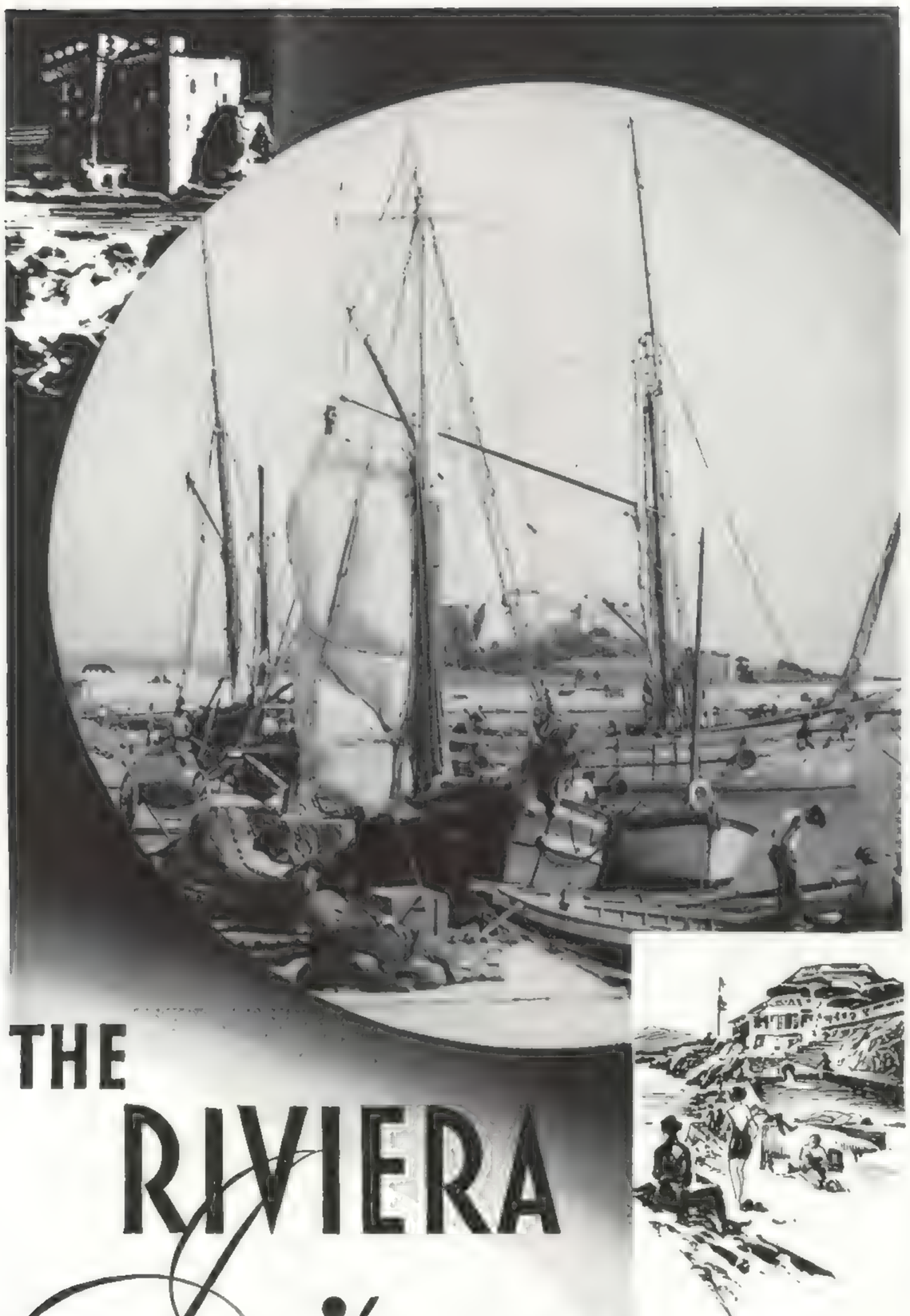


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Come to the Cote d'Azur this winter . . . the world's greatest pageant, unrolled like a ribbon of joy from Menton to Marseille . . . stay at the *beau monde's* most luxurious hotels, or in a picturesque little *pension* perched in a garden high above care ▼ Follow the fashions and the sports at Cannes, St. Tropez, Juan-les-Pins, Antibes, yachting, aquaplaning, regattas, golf, polo, motor shows, fêtes, aviation . . . follow your star at the tables of Monte Carlo, the races at Nice . . . see the Iles de Lerins, "rosettes of the sea" where the monks of the Dark Ages kept learning alive, and Richelieu sent the "man in the iron mask" to die . . . swim at Golfe Juan, where Napoleon landed after Elba ▼ Meet Queen Victoria at Cimiez, and Jean Valjean at Toulon . . . follow beauty everywhere, at Grasse, among the flowers, and Frejus of the Roman ruins, and on a hundred castled peaks above the shining sea . . . gaze at those three views unmatchable, across the Baie des Anges from Antibes, from the hills behind Cannes when the sun sets over the Esterel and down from the ancient heights of La Turbie . . . run up to the Alps to ski, or along to Marseille for *bouillabaisse* in a sailors' restaurant ▼ As a change from your Riviera's rainbow days and spangled nights, try Roman France behind you, or French North Africa in front . . . your own local Travel Agent will furnish you tickets at no extra cost.

THE RAILWAYS OF FRANCE



Typical half-section of first-class railway compartment.

610 FIFTH AVENUE NEW YORK

"WHAT PERFUME AM I?"

(CONTINUED FROM PAGE 77)

The lovely ladies who typify the perfumes on pages 76 and 77 are adorned with various accessories to chic that lend greatly to their glamour. On page 76, she who represents "Latitude 50" is wrapped in an ermine cape topped with a hood bordered with mink, from Revillon Frères. Her jewels are a mammoth square-cut diamond and a choker of diamonds and black pearls; both from Black, Starr and Frost-Gorham.

The insouciant poppies that adorn the head of the brunette beauty who portrays Lucien Lelong's "Indiscret" are to be had at Bonwit Teller, and the Chanel crystal necklace is from Bergdorf Goodman. The ruff (from Altman) that helps to achieve the spirit of Ybry's "Joie de Vivre" is for the moment when the gala spirit is upon you. Molinelle's "Streamline" young woman wears Cartier's new coral, onyx, diamond, and gold choker tight up around her throat, over the collar of her black dress, and her pins are the famous Cartier lady-bugs with diamond spots, shining bright, on their enamelled backs, worn as they are in Paris, scattered over the bodice of your dress.

The lustrous coq-feather ruff and bracelet cuffs that adorn the sultry beauty who is Lenthéric's "Gardenia de Tahiti" on page 77 are from Bonwit Teller, and they will do wonders in transforming that little black dress into something that will see you through a highly competitive evening. The gardenias that appear in the photograph personifying Houbigant's "Gardenia" are real ones, which Irene Hayes fastened to strategic advantage across a black velvet Koret bag from Bonwit Teller. The forward-dipping black velvet hat is from Florence Reichman. The beguiling lady who is Caron's "Fleurs de Rocaille" wields a striped feather fan that is a veritable bit of enchantment (from Bergdorf Goodman), and her hair is held back with brightly enamelled butterflies that are also to be had from Bergdorf Goodman.

LA FEMME AMÉRICAINE

(CONTINUED FROM PAGE 64)

face before and after treatment. The "after" mask could have been the granddaughter of the "before" mask, which was ravaged with wrinkles. On the same stand was another mask modelled in silk, which one wore at night in order to attain this miraculous transformation. It is perhaps uncomfortable to sleep with a mask on, but the bedroom would have a carnival atmosphere at night, and that's not without charm.

I had the honour to be guided by the great Elizabeth Arden herself (as a matter of fact, she was very small and entirely charming). In an over-life-size cradle, I saw a huge baby: an adult woman swaddled to the nose in waxed, impermeable cloths which let no single drop of paraffin escape—and which made her visibly grow thinner. The attendant bent over the wicker cradle with the infinite tenderness of a mother. A delicate treatment, that—one must know exactly when to stop, otherwise the patient might melt too much—much too much.

A fantastic machine that looks like the presses that print newspapers impressed me very much. It has lots of rollers on two endless belts and, like an apocalyptic monster, takes the body offered to it in its thousand arms, but does it no harm—on the contrary, I was assured, it stimulates the circulation of the blood.

Passing through the salons and corridors between rows of pink jars filled with promises for the skin, the eyes, the nose, the feet, the hands, and the rest, I followed Elizabeth Arden into a bare room dedicated to physical exercise. The professors, muscular young girls in blue bathing-suits, listened intently to the instructions of their employer. In the flame of inspiration which came to her at that moment, I saw this extraordinary woman lie down on the hard floor exactly as she was, in her town dress, without even taking her hat off, to illustrate a new movement. The hat with its blue feathers, which deserved a better fate, was flattened and deformed forever.

At Helena Rubinstein's, a lovely young girl ran the elevator. Her blond curls tenderly framed her childish neck. This was, I may say, the first time my gaze was arrested by the neck of an "elevator boy."

In a little cubicle, I saw a vision of horror: a woman was being electrocuted! Her face was covered by a mask exactly like those used by Fiji sorcerers to frighten away evil spirits. From under this mask of terror, no moans issued, but a clear voice reproached me gently, "So you don't recognize your old friends any more?" In another cage, a young girl was reading "Vanity Fair" while her toe-nails were being polished. Was she smiling at the stories or the drawings, or were her feet ticklish?

To show you how instructive my visit to these places was, and how much I profited personally, I will cite a single example: from now on, I will change my entire method of shaving! I decided this after having seen how superfluous hair was taken off the leg. How quickly it goes! An attendant put on a cloth soaked in a product of which the secret is known only by Helena Rubinstein, and after a few minutes, she tore—beg pardon—I mean she took off the cloth, which was now as hairy as the leg was before.

At Dorothy Gray's, a delegation from a young girl's college was amusing itself riotously. The girls came from afar to learn the secrets of make-up. One of them—a gay little devil—lent her fresh young face for the experiment. She made her comrades laugh with her grimaces. Another little one with black eyes, seeing me sketch, came up to me and said that she was from Ohio and wanted six prints of my photos, "if I could deliver them tomorrow."

At Kathleen Quinlan's, I admired an eye treatment with an apparatus made entirely of glass. The lady's beautiful eyes remained just as beautiful after the treatment as they were before.





ANNOUNCING REGENCY

Here is the very latest creation in "TREASURE" Sterling, and a truly remarkable piece of craftsmanship! There is a real hand-craft appearance and "feel" to this silver. The handles have a low, graceful, sweeping bend... the ornamentation is done bold and crisp, in a most exquisite manner. And the finish is beautiful!... a rich, mellow sheen, with a depth of color such as is found in old-fashioned hand-made silver. REGENCY, too, is very smart, for it is in perfect step with the latest decorative trend, and it blends so nicely with Modern, Empire, Directoire and Late Georgian, all so much in vogue today. Ask to see the REGENCY pattern at your Jeweler's, or write us direct for a copy of "The Modern Way to Choose Your Silver"—a helpful portfolio. There is no charge. Address Dept. A-26.

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When your Doctor swabs a sore throat



surface germs are destroyed; this helps tissue heal more quickly . . . soreness is relieved.

When you gargle with Pepsodent Antiseptic

you continue your doctor's treatment by destroying surface germs . . . usually soreness soon disappears.



Use Pepsodent Antiseptic for colds —to relieve throat soreness

3 times as powerful in killing germs . . . you dilute with water and make it go 3 times as far—thus you save 66c out of every dollar.

THE reason doctors swab a sore throat is to antisepticize throat surfaces. The reason doctors have you gargle is to relieve throat soreness.

For these same reasons we advise Pepsodent Antiseptic, when throats are sore from colds.

Follow these simple rules:

1. First, dilute Pepsodent Antiseptic with 2 parts of warm water. (That makes it go further.)
2. Then, gargle every two hours until soreness is relieved—three times a day thereafter for several days.
3. If soreness is not relieved by this simple treatment, summon your physician. Take no chances with sore throat.

Pepsodent in fighting colds

The value of Pepsodent in fighting colds is an official record. Recently 500 people were observed over a 5-month period. These 500 people were divided into several groups. Some gargled with plain salt and water—some with other leading mouth antiseptics—one group used Pepsodent Antiseptic exclusively. Here is what happened as shown by official scientific records. The group who used Pepsodent Antiseptic had 50% fewer colds than those who used other leading mouth antiseptics or those who used plain salt and water.

The group who used Pepsodent Antiseptic, and did catch cold, were able to rid themselves of their colds in half the time of those who used other methods. What convincing evidence—what remarkable testimony! Here is a clear-cut example of the protection that Pepsodent Antiseptic gave.

Pepsodent can be diluted

Remember, Pepsodent Antiseptic is three times as powerful in killing germs as other leading mouth antiseptics. You can mix Pepsodent Antiseptic with two parts of water and it still kills germs in less than ten seconds. Therefore, Pepsodent gives you three times as much for your money. It goes three times as far and it still gives you the protection of a safe, efficient antiseptic.

New Radio Hit! Pepsodent's New Radio Sensation—Al Pearce and His Gang—N. B. C. See your newspaper.

TURNS WITH A GOURMET



MARTINUS ANDERSEN

WHEN you are lunching at the San Marco in London, one of the biggest moments is when the waiter tenderly proffers you an assortment of French mustards, suggesting this one as especially suited for your cold bœuf à la mode; and that one as an ecstatic complement to the braised tongue. When this happened to Alice Marks, she tasted all three mustards, observed the diverting form in which they were presented, and then went straight forth and ordered the whole business imported by the dozen to her New York shop. You see the stand complete in the photograph above. When you put it on the buffet, anchor it down, because acquisitive hostesses lose all their moral fibre at the sight of it.

People who love food are always finding themselves going into Alice Marks to buy a wedding present and emerging with boxes and tins of things they couldn't resist. One of the most exciting among the new tidbits is something known as Macadam nuts, which come from Honolulu and which cost like fury but are so delicious you don't care what you pay for them. The best way we can describe them is as a cross between *marrons* and filberts, and when people start to eat them with cocktails, they never stop until the supply has been exhausted. Another cocktail bit that every one seems to like is corn-meal chips, and at Alice Marks they are done up in handsome tins painted black or red in which you can pass the chips in emergency moments.

• If you can suddenly produce at your table in the middle of winter a dish of fresh corn, you are a genius, and strong men rise up to bless you. Strawberries and asparagus in January are as nothing in the way of achievements, but corn is something we wistfully associate with summer and bid good-bye to in the autumn. We had what we knew to be fresh corn served to us the other night, and, as we were inspecting our hostess to see if there were any signs of the magician about her, she broke down and told us all. It seems that this summer she had been in New Hampshire and had come upon a place called Stone House Farm, where marvellous golden bantam corn is grown, cut off its cob at the psychological moment, and at that second popped into a glass jar and sealed under a high vacuum. And there it is, as fresh and sweet as it came from the fields! You can serve this corn plain with butter and a dash of paprika, or it will make a corn pudding that will give you the reputation of having an old Southern mammy in your kitchen.

The Stone House Farm is also famous for its sausage meat put up in glass in the same manner, and, when this is mixed with white of egg and fried in little cakes, you would swear lustily that you are eating fresh sausage meat that your farmer had just brought in from the country. This sausage meat will keep indefinitely, and one thing we like about it particularly is that it is not highly spiced, but is left so you can add a little more of whatever you like best. It seems that most ordinary sausage meat is just made out of scraps, but the Stone House product goes the whole hog, so to speak. Anyway, it is delicious, and if you are taking on a hunt breakfast or just an ordinary Sunday breakfast, it is something to bear in mind.

There is also an apple sauce from this farm that is rather special. Apple sauce is one of those things. If it is indifferent, it is the flattest thing in the world. If it is good, people adore it. The Stone House product has the fresh tang that gives it the home-brewed taste. If you serve a glass bowl of it for dessert, ice-cold, topped with a thin layer of lightly whipped cream, and accompanied by wafer cookies, you will have a *succès fou*. There are blueberries from the Stone House Farm, too, and tiny tender beets and other things, in their handsome glass jars, with flavour and freshness sealed in by the vacuum packing. You order all the products direct from Stone House Farm, Durham, New Hampshire. The jars of corn cost around six dollars a dozen, and the other products range between four and five and a half dollars for a dozen eighteen-ounce jars.

• If you hear some one crying "O-Ke-Doke" as you pass through a bar these days, don't think strangers are trying to be familiar. It is just that they are demanding a new form of cheese popcorn. Like other tidbits, O-Ke-Doke started its career in smart bars, but the minute eagle-eyed hostesses laid eyes upon it, they recognized it as a natural for parties. The popcorn itself is very special—something Luther Burbank got together by blending two varieties of corn—and as it pops it is sprayed with Kraft's cheese. It is crisp and has just enough cheese, and people go mad about it. You can buy it in small packages or in vast, economical tins with tight-fitting tops that will keep it fresh for days—at Charles or Park and Tilford in New York.

I, TOO, REMEMBER

(CONTINUED FROM PAGE 113)

dress, racket, socks, and sneakers, I arrived at the court a bit late for my opening match. My opponent was already there. She was a large, noble-looking girl, and, even before she stepped on the court, I remember saying to myself, "Heavens, I guess she'll beat me!"

Overcome by both her dignity and ability, I did not get my bearings sufficiently even to return a ball, until the score stood 5-0 in the opening set. Even then, I won only about as many points as most people win games in an average match.

My opponent, however, was very agreeable. Walking up to the clubhouse after the match, we had a long discussion about sneakers. Hers, I remember, were more professional looking than mine.

But it never occurred to me to ask her her name, and only after I had had my shower and dressed did I look at the score-card and see that the winner of our opening match was "H. WILLS—6-0, 6-0."

Now, taking these three episodes as examples, what should I really do about my memoirs? Should I just jot them down in the above sketchy, but sincere, fashion and trust that, before I die, the Good Lord will send enough more famous people across my path so that I shall be able to bring out a slender volume entitled *American Pageant?* Or shall I tear into things as a real memoir writer would do and write a three-thousand-word trilogy entitled:

"SIC TRANSIT GLORIA MUNDI"

PART I.

"DEFEAT OF AN AFTERNOON: WHY I NO LONGER PLAY TENNIS," by a one-time opponent of the present Wimbledon Champion.

PART II.

"CALVIN COOLIDGE: A CASUAL CONTACT."

PART III.

"PIANIST AND PREMIER: A PLEASANT IMPRESSION OF IGNACE PADEREWSKI."

DISCOVERIES IN BEAUTY

(CONTINUED FROM PAGE 104)

fresh, and you are given a make-up that brings out the best in you. This is a most restful and pleasant little place in which to be beautified, and it is a wise idea to plan your visit to precede some appointment when you want to be sure to look your best.

• The problem of transporting beauty equipment is a fairly complicated one at best. Compact beauty kits with creams and lotions don't attempt to take care of your tooth-brush and soap problems, whereas the de luxe tiered cases that will hold everything can prove too much of a piece of luggage for a brief trip. With all this in mind, Primrose House has produced one of those pieces of equipment that we class as Masterpieces.

This is known officially as a Motor Bag, but, when you take it from a pocket in the car or from your suitcase to do a bit of freshening, it could pass as a nice-looking blue moire hand-bag. It is inside that the wonders really begin, however—for within its comparatively small space (the Motor Bag measures only nine inches in length and six inches in height) you will find the following neatly distributed in rubber-lined compartments: a jar of Primrose House Delv, a box of the Chiffon Powder, a bottle of Skin Freshener, and another of Eye Bath, a tooth-brush, a tube of Bōst tooth-paste, a wash-cloth, a rosy cake of soap, a good nail-brush (the Prophylactic "La Petite"), and a packet of cleansing tissues. The soap and wash-cloth are in a separate rubber case, which is an added touch of convenience, the whole bag is closed up with a slide fastening, and the handle slips over your arm. Even with all this complete equipment, there is ample room for you to tuck almost anything else you want in, too—eye-cup, comb, any additional make-up items you need. And a final beautiful touch about this Motor Bag is the fact that you can buy it for under four dollars. You will find it at the cosmetic counters in the leading department shops throughout the country, and, aside from surely wanting to possess this bag for yourself, it is a perfect item to keep in mind as a gift for an enthusiastic motoring friend.

• The idea of the friction, of the application of fragrant toilet-waters directly to the skin after the bath or at any time that you feel the need of a freshening touch is something that has been advocated long and ardently in these columns. Certainly, it is a practice that smart American women are adopting more and more. One of the strongest supporters of this theory is the House of Pinaud, which ardently promotes its famous "Lilas de France" as a Skin Perfume. Of course, "Lilas de France" is a classic, and its clear lilac fragrance will undoubtedly remain unchanged forever, but it has just appeared in a brand-new bottle that is a great step up in chic. This is an oval, diamond-cut flacon with a jade coloured stopper that will be an addition to any bath dressing-room. There is also a new and very fine face powder by Pinaud, redolent of the fresh lilac and done up in a charming box. And to make your skin smooth underneath the powder, there is also a new Skin Lotion. This is a milky lotion that does double duty as a softener and a powder base and does both equally well.

Another new gesture of this House of Pinaud is to introduce their Creamy Mascara, known by the cryptic numbers, 612, in green. This green shade proves remarkably flattering on your lashes, but is not half so startling as you might expect. Pinaud says to use green for evening only, and then only if your eyes are in the hazel, blue, green, or grey category. But we feel about all these exciting new colours that you should try them any time you feel inclined and whatever shade your eyes, just for their newness and the lift they give your face.

"How marvelous you look, my dear! Dieting again?"

"Certainly not! Just wearing my Smoothie Stayslim!"



Women have found a short cut to *Slenderness* with **TALPA CLOTH**

• Now you can have the new streamline figure . . . without diet or exercise. Smoothie Stayslim — made of Talpa Cloth, the miracle fabric — holds your figure firmly and molds it to the new, smart lines. Talpa Cloth has tiny *invisible* pores which permit your skin to "breathe" and stay healthy. Created by famous stylists, Smoothie Stayslim re-shapes your figure with firm but flexible restraint. With Smoothie Stayslim you will "slenderize in comfort."

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Smoothie Stayslim

the only foundation garment in America made of

TALPA CLOTH

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Wynn Richards

Hat by Florence Reichman

PRECIOUS FURS... are used with a lavish hand to interpret the season's style theme of luxury and elegance in Revillon's distinguished new collection of town coats...Silver fox frames the face and accents the skilfully designed fit and flare in an original model of black wool.

REVILLON FRÈRES

FIFTH AVENUE AT FIFTY-FOURTH STREET...NEW YORK

Prix de Paris

To Every College Senior:

This is the first of the series of six quizzes, the answers to which will help determine the winner of Vogue's Prix de Paris. Somewhere, in one college in the States, is one girl who will answer this quiz and all the others with greater accuracy, ingenuity, and judgment than any other girl, who will write a better thesis than any other girl—and who will therefore win the Prix de Paris. She will be welcomed next June to Vogue's staff for a year's training, six months of which she will spend in Paris. She will learn fashion, publishing, and merchandising in a way that will equip her to earn her living delightfully and well.

Below is the First Quiz. Study the October 1 and 15 issues of Vogue. Answer the questions in the quiz and type your answers neatly. Then *attach this page or a typed copy of it to your answers,* and mail them to Vogue's Prix de Paris not later than November twentieth. And good luck to you!

Quiz Number One.

1. Give two details about each of the following that stamp them as Autumn, 1935:
   Gloves; Shoes; Suits; Country Clothes.

2. Write a 35-word caption to be used under the colour drawing on page 80 of the October 1 issue of Vogue, using all the information in the present caption, plus these facts; the dress on the left is of green velvet, the jacket lined with pink taffeta, and the dress on the right is of multicoloured lamé.

3. Define the word "smart," and suggest a substitute for use in fashion writing, other than the word "chic."

4. If you were the manager of a department store, what three fashions would you promote for the first of November?

5. Given: (a) The black daytime dress by Maggy Rouff, shown farthest left on page 131 of the October 15 issue.
   (b) The gold wire bracelet, page 63, October 15 issue.
   (c) The necklace of tiny gold beads, page 79, October 1 issue.
   (d) The gold clip on the frock, page 94, October 1 issue.
   (e) The sulphur-yellow gloves, page 82, October 15 issue.
   (f) A bouquet of velvet violets in sulphur-yellow (not shown).
   Would you wear all of these accessories with your frock? If not, which ones would you use in combination?

6. The following are ten statements, some of which are correct, and some incorrect. Before the ones that are correct, put a plus sign; before the incorrect ones, put a zero.
   Fashion has a monomania for brown.
   The new jodhpur boots can appear smartly at a football game.
   Schiaparelli introduced hair-nets for daytime wear this season.
   Small clips have never been better.
   A woman in Muskogee, Oklahoma, or Wichita Falls, Texas, can buy in her own town any Vogue Find of the Fortnight.
   Red fox is staging a comeback.
   Chic evening dresses are sometimes made of rayon crêpe.
   Hems of suit skirts are often banded in fur.
   All Vogue designs are the same price.
   Crottle is a Scotch tweed, not unlike Harris.

Vogue's PRIX de PARIS

Contest Regulations

1. Each entrant must be a member of the graduating class of 1936 in a U. S. college or university which grants a recognized B.A. degree.

2. The contest will consist of two parts: first, a series of six quizzes to be answered by the entrants and graded by the judges as any college test paper would be graded; and, second, a thesis on some general fashion subject.

3. Each entrant must fill out an entrance blank (on page 44, in this issue). These blanks may be mailed immediately or with the answers to the first quiz.

4. The first quiz of the series is published in this November 1st issue of Vogue, and the succeeding ones will appear in the issues of December 1st, January 1st, February 1st, March 1st, and April 1st.

5. Each quiz will be made up of from 5 to 10 questions, ranging in subject-matter from definite fashion points, which any one who has made a careful study of her copy of Vogue can answer, to "idea" questions covering the whole fashion field.

6. Papers will be graded on the following points:
   (a) Recognition and judgment of fashion values drawn from the two preceding issues of Vogue.
   (b) Initiative and imagination in presentation of fashion.
   (c) Ability to write clearly and vividly.

7. Answers to each test must be mailed on or before the twentieth of the month on which the test appears and must bear a postmark of not later than midnight of the twentieth of the month.

8. Entrants must send answers to all six quizzes in order to be eligible for a prize. Although Vogue will regret having to disqualify a girl who misses a test through no fault of her own, this regulation is essential to absolute fairness in judging.

9. Subjects for the thesis will be announced January 1st. These must not exceed 1500 words in length and are due on April 20, 1936. No late theses will be considered.

10. All test papers and theses must be typed.

11. The judges of the contest will be the Editors of Vogue, and their decision will be final in all cases.

12. The winner of the contest will be announced May 20, 1936. The girl selected by the Editors, on the basis of her test answers and thesis, as having the most outstanding fashion ability, will join Vogue's staff for the following year. At least six months of her time will be spent in the Paris office. She will be paid a reasonable salary plus her expenses to and from Paris. The winner of second place will receive six months' employment in Vogue's New York office.

Inquiries and material concerning this contest should be addressed to Vogue's Prix de Paris, 420 Lexington Avenue, New York City.

Don't forget to attach page 118, or a typed copy of the questions on it, to your answers when you mail them in.

SET YOUR *fashion stride* WITH BERNAT YARNS



Hats by Lilly Daché

The young lady to the left wears a handknit of Bernat's Velvet Bouclé in slate purple. (Style No. 935.) Her companion steps confidently forth in a lovely handknit of Bernat's Real Shetland. It's soft green in color. (Style No. 929.)

Directions for each suit, or both, **FREE** *upon request*

From our collection of new handknits come these two high-in-style suits. They're designed with a feeling of youth, yet simple enough for the average knitter to conquer. Sensible creations, too, sensible in two ways: because you'll find them right for so many, many occasions; and because being knit of Bernat yarn, they will wear you long and well! You'll find a grand assortment of Bernat quality yarns (they're afraid of neither tubbing nor sunlight) at your nearest Bernat dealer. If you are at all uncertain about his name please write us and we will gladly advise you. Start knitting your fashion stride now, in a quality way—with Bernat Yarn!

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Created two hundred years ago for Russian royalty, Essence Impériale Russe became the supreme favorite of Catherine the Great. For two centuries this true essence has been used by the great beauties of Europe who knew its bewitching charm. *It stirs the senses!*

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The label, historically significant, is a composite design of Catherine the Great's coronation robe and icons in the Coronation Chapel of the Czars.

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Lost



Found—in the owner's evening bag—a diamond-cut topaz watch from Saks-Fifth Avenue. The bag is of black velvet and satin; Bergdorf Goodman



Found, on the rim of an opera-box, a small flirtatious fan (so much smarter than a big one) of white ostrich feathers with red tips; Bergdorf Goodman



Found (at last) in the bottom of husband's suitcase, rhinestone bracelet and corkscrew earrings, indispensable for evening. From Bonwit Teller



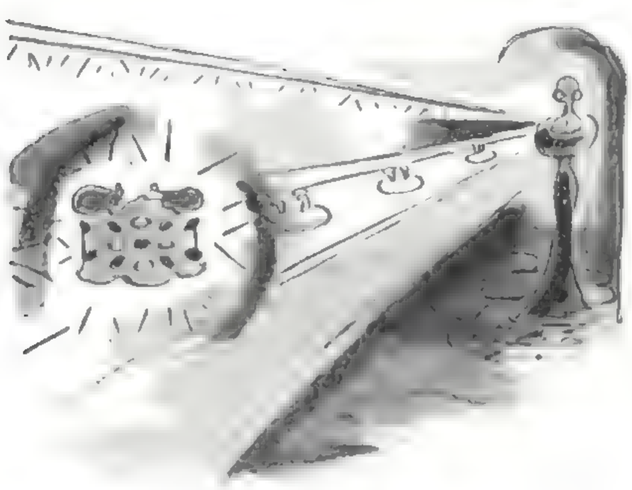
Found, in a taxi at about 11 P.M. Park Avenue and Seventy-Second Street, a new Elizabeth Arden vanity of white-and-silver lamé, desirably fitted



Lost, in the cloak-room of a hotel, at 3 A. M., a little cape to top an evening dress. Star-shaped sequins glitter. Owner weeps. From Saks-Fifth Avenue

and Found

by a Lady about Town



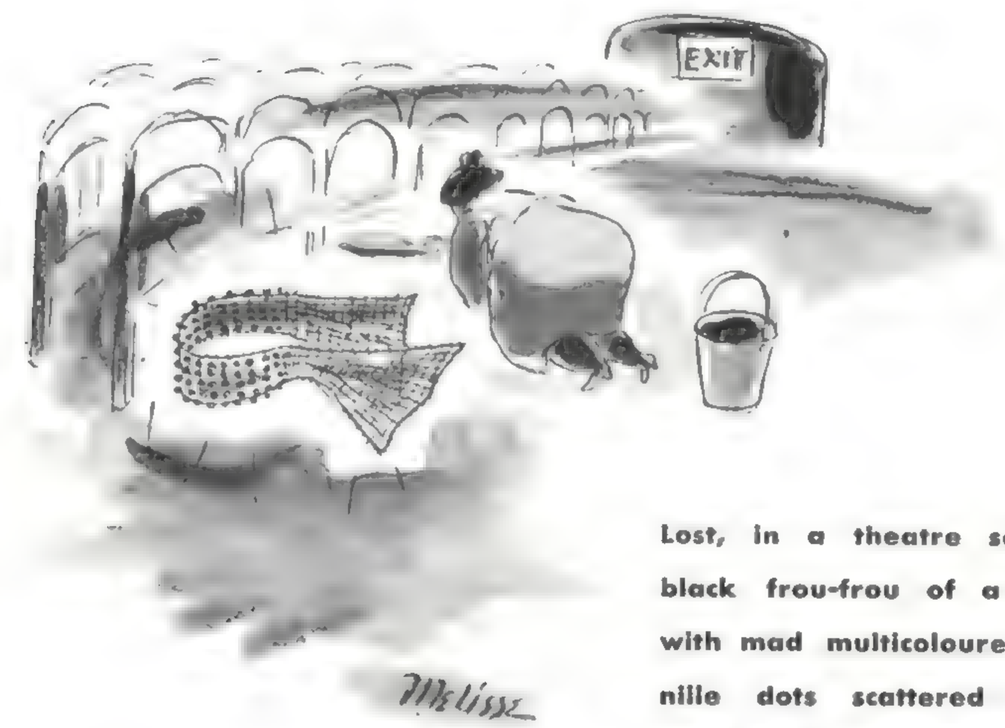
Lost, in the wash-room of a night-club at 2 A. M., a barbaric gold metal bracelet set with coloured stones. Valued for chic; Bergdorf Goodman



Lost, in a young man's apartment, loops of earrings set with rubies (not real). Clips to match; from Hattie Carnegie. Reward, no questions asked



Lost, in a restaurant, a wide girdle of dull and shiny sequins; Saks-Fifth Avenue. Important as focal point for plain black dinner-dress



Lost, in a theatre seat, a black frou-frou of a scarf, with mad multicoloured chenille dots scattered across the back; Saks-Fifth Avenue

The Fashion Glove Jury

MRS. VINCENT ASTOR
MRS. MARSHALL FIELD III
MRS. ALEXANDER HAMILTON
MRS. E. ROLAND HARRIMAN
MRS. THOMAS HITCHCOCK, JR.
MRS. CHARLES REED

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In all smart shops throughout America

1. ***Touchdown...*** An unusual adaption of the classic pull-on, with double cord strap around finished off with a neat wooden button. Created expressly for fall tweeds and the tailored suit.

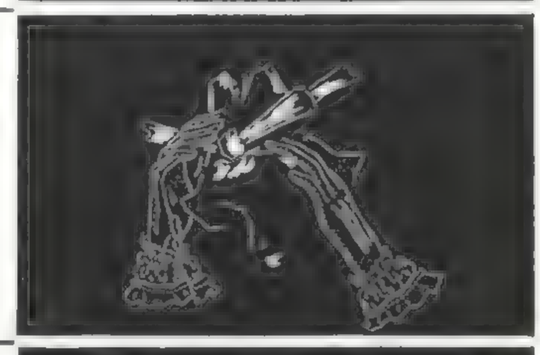


2. ***Enfant...*** Inspired by the short, impertinent gloves worn by French children in the Luxembourg, this wrist-length slip-on in Amor Skin* combines washability and durability.

* Reg. U. S. Pat. Off.



3. ***Becky Sharp...*** A charming complement to the informal costume. A Crinoline one-clasp in glace kid with shirred cuff which assures the "feminine" touch Paris is excited about.



4. ***Martini...*** A glace kid slip-on that is utterly correct for the afternoon occasion. The padded roll treatment about the top is reflected in the new fall bags and shoes.



5. ***Gala...*** A Crinoline slip-on in glace kid trimmed with graduated stitching that has all of the dignity and formality that will mark the coming season and will enhance the grandeur of the new gowns for evening.



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A stunning figure need no longer be a matter of birthdays. Now . . . in a safe, intelligent manner you may attain and maintain the slender loveliness which adds so much to the effectiveness of the new sheath frocks.

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You may use Stardom's with assurance . . . for it has the unconditional sponsorship of those responsible department stores who value your confidence.

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Fits figures to fashions

For your convenience, our Dietitians are stationed in the toilet goods departments of exclusive department stores of rank and distinction from coast to coast. We invite you to consult them about your individual "weighty problems."

SALZBURG



COUNTESS ANTONIN DE MUN

PRINCESS HOHENLOHE-SCHILLINGSFÜRST; MRS. R. A. WILSON

THE atmosphere, the charm of Salzburg, is indefinable. In the midst of the green amphitheatre formed by the mountains, rises the old fortress of the Prince-Archbishops to tower over the town. The sumptuous, fairy-tale castle, Neu-Wartenburg, gives a baroque grace to the village. The narrow streets resound with harmony. Through the village square strolls a crowd of peasants and noblemen, clothed alike in the local costumes which are so picturesque and becoming that every visitor rushes at once to Lanz's to buy them. The climax of Salzburg this year was the Festival, when the world came to cry "Bravo" to Lehmann, Pinza, and Giannini



MR. AND MRS. WILLIAM PALEY

MR. AND MRS. WILLIAM A. HARRIMAN



COUNTESS LUIGI VISCONTI

VENICE, with its magnificent palaces and vast backgrounds of lagoon, was again this year, the ideal frame for a gay life.

Motor-boats and gondolas plied between Venice and the Lido, dropping their passengers for lazy hours on the incomparable beach (where amazing and amusing beach costumes were launched), or bringing visitors to the Palazzo Pesaro where the most famous Titians were assembled for an exhibition. Halts at the Café Florian on the Piazza were a classic stop, and one that often lasted until nightfall, at which hour every one either returned to the Lido or to the hotels, to the music of the tinkling campanile bells



MISS MARY TAYLOR, COUNTESS DI FRASSO, (FAR RIGHT), THE DUKE OF SPOLETO

VICTOR H. GRANDPIERRE



MRS. J. KENNERLEY

COUNTESS HAUGWITZ VON REVENTLOW

VENETIAN DAYS

Joyful News



for Lovelier Hands!

When you give these brilliant new Barbara Bates Manicure Sets, you'll win the true devotion of every gay receiver on your Christmas list. Entirely different from anything you have ever seen, these sets incorporate the newest, most scientific ideas in the care of your hands and nails.

No more brittle, splitting nails
No more harsh, ragged cuticle

and no more chipping and peeling; no more ugly ridges! With Barbara Bates' Basic Manicure Method and her authentic Manicure Preparations, your fingernails grow strong and healthy; your manicure lasts longer and is easier to renew.

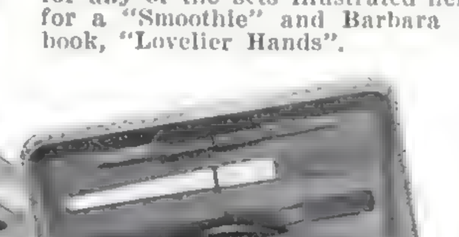
These Barbara Bates Manicure Sets are exquisitely smart. Their precious, new manicure implements and preparations will revolutionize your ideas of the perfect manicure.

You can obtain Barbara Bates Manicure Preparations singly or in sets. If you cannot find them at your favorite toilet goods counter, send for any of the sets illustrated here, or send 10c for a "Smoothie" and Barbara Bates' 32-page book, "Lovelier Hands".

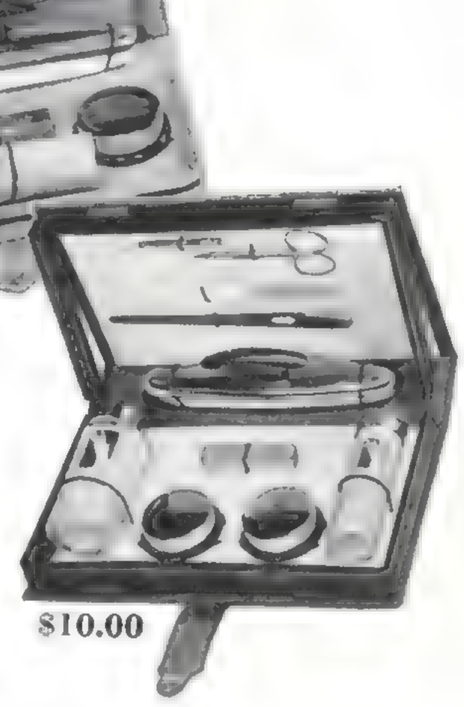


$2.75

$4.50



$7.50



$10.00

CONTENTS

$10. SET—Genuine leather patented case (choice of red, blue or brown) containing Crystalite Manicure stick, Zephyr file, Smoothie, buffer, scissors, Manicure Beauty Bath tablets, Hand Beauty Lotion, Nail Polish Cream, Cuticle Beauty Cream and Nail White Cream.

$7.50 SET—Patented case (choice of black and silver or white ostrich grain) containing buffer, Smoothie, Zephyr file, Crystalite Manicure stick, Cuticle Beauty Cream, Nail White Cream, Nail Polish Cream and Manicure Beauty Bath tablets.

$4.50 SET—Magenta and silver box containing buffer, Smoothie, Zephyr file, Crystalite Manicure stick, Nail Polish Cream, Cuticle Beauty Cream, Nail White Cream, Hand Beauty Lotion and Manicure Beauty Bath tablets.

$2.75 SET—Magenta and silver box containing buffer, Crystalite Manicure stick, Zephyr file, Smoothie, Nail Polish Cream and Cuticle Beauty Cream.

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Send for
Barbara Bates' new book
"Lovelier Hands"



completely describing and illustrating the new Barbara Bates Basic Manicure. With it we'll send you a "Smoothie"—better than a dozen emery boards, it gives a luxurious finish to the shaping of your nails. Ten cents in coin or stamps brings both to you!

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The diagonal pull of the elastic waistline straps flattens the diaphragm and abdomen to keep your figure young. The MisSimplicity* model, photographed at Famous-Barr's, is of lustrous satin with a lace top and uplift bra section. 15-inch elastic sections mould the hip and thigh to a long, slim line. Model 6604.

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Atlanta • Toronto • Melbourne • Sydney • Buenos Aires

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 59)

intense pain of the book had almost entirely fled; only its adequate reporting remained. And all through it we kept thinking, "What the movies could do with this!"

Against backgrounds of childish artlessness, "Othello" was literally thrown on the stage. Without direction, without unity, without fire. Philip Merivale made the noble Moor forceless, Gladys Cooper made Desdemona an English milksop with Lonsdale inflections to her voice, the minors in the cast strutted and intoned in rich costumes subtly reminiscent of the Metropolitan Opera wardrobe. Result: a thoroughly boring evening, illumined, through no fault of the cast, by some of Shakspere's passages.

Any one who aims high, both in the spirit and the letter, deserves respect. Therefore, Maxwell Anderson deserves respect for trying to inject deep beauty in "Winterset." He does not deserve respect, however, for inflicting obscurity on an audience; for being unable to hold them; for falling between poetic symbolism and an intended (though utterly spurious) reality; for playing, in fact, with aspects of humanity—the dregs, the outcasts—of which he seems to know very little. "Winterset," except for the highbrow few who are exalted by what they do not understand, is a thoroughly unsuccessful play. It might be beautiful to read: Maxwell Anderson uses noble language. But the theatre evening proves only these things: that a set—Jo Mielziner's astoundingly beautiful bridge—can be greater than a play; that Burgess Meredith is a highly talented actor; but that Richard Bennett, with all his fuzziness, brought to the play its only real pathos. "Winterset" is the imposition of an intellectual without theatre-sense on an audience entitled to demand it.

Our fourth imposition—and this had few errors in production to excuse it—was "Most of the Game," John van Druten's latest piece. That so intelligent a playwright should write three acts of social vacuum is surprising enough; that he should, after watching rehearsals, permit it to open is almost incredible. Seldom have we seen such empty contrivance on any stage. Nothing happens in three acts but the well-mannered drone of bloodless English voices. These astonishingly valueless people sit about in a pastel suite for two and a half hours pouring cocktails and talking about nothing at all. The one ray of pleasure was the acting of James Bell, who was assigned the only part that had any vitality.

There is an arrogance in the writing and producing of such plays that the movies, with all their stupidity, would not dare adopt. The movie-makers bend over backwards to entertain their public. The theatre people feed them watery gruel under the guise of caviar and expect them to take it.

These theatre crimes are, alas, the rule. But that does not make us any less grateful for the exceptions: for such verve and colour as "At Home Abroad," and "Porgy and Bess" offer, rich in beauty and entertainment; for a gripping, unpretentious play like "Blind Alley"; for the sensitiveness of "Remember the Day"; and for others which undoubtedly have come to light since this was written. While we still have dancers as flame-like as Paul Haakon, designers as brilliant as Vincente Minnelli (responsible for the visual bite and fervour of "At Home Abroad"), musicians like Cole Porter and Gershwin, directors like Worthington Miner—well then, there's no cause for immediate despair. No cause except for the theatre's physical incapacity to rise up to them.

DESIGNS FOR DRESSMAKING



Here are five successful frocks that you can make yourself, or that a clever dressmaker can make for you. Spend your evenings in velvet, crêpe, satin, for gaiety as well as chic

These models, which are shown in larger views on pages 94 and 95, are designed for sizes: S-3846, in 14 to 46; S-3845, S-3848, and 409, in 14 to 42; S-3844, in 12 to 42

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VANITY IN THE JUNGLE

(CONTINUED FROM PAGE 112)

cost the blacks torn shins and ant-bitten arms and legs. Even in the jungle, orchids are not without their price. Once it was an owlish-looking ring-tailed racoon, who became the camp social-climber. Once a beautifully feathered macaw. Once a pelican.

But my show of pleasure, upon receiving this astonishing assortment of gifts and beasts, was nothing to the exclamations of delight that greeted me every time I appeared in a different outfit. When, having changed for dinner, I came out in a bright pair of jodhpurs, or a short divided skirt of wool or silk with a contrasting sweater, and with mosquito boots to protect my knees and ankles, the blacks and the Indians would be waiting outside as eagerly as if I had been Joan Crawford or Norma Shearer at a Hollywood première. I knew then that it was more than smart to be smart in the jungle.

My clothes had been a problem. I couldn't take too many, and yet Bill had insisted upon variety—and always colour. But I didn't care to be taken for an imported flamingo, so I compromised. White, a bright reddish rust, and green for the skirts and jodhpurs. The jodhpurs were made of cotton gabardine, which was neither too hot nor too cool and would withstand underbrush and the attacks of our black laundrymen, who thought that two stones were a substitute for any washing-machine invented.

TROPIC CHILLS

In the daytime, I wore one-thread cashmere sweaters in pastel shades or in bittersweet-red. After sunset, I always changed into heavier hand-made Shetland sweaters, with a top-coat of fleece-lined chamois. Because, as Jimmy and Allman were fond of telling me, the chill of the jungle night is "what de debil invented when he thought ole Mistah Noah was livin' too high after he toted all dem animules outta de ark!" Their theology may have been somewhat fantastic, but the advice on warm coats was not.

But whatever I wore, the colours made all the difference. White was acceptable. The orange of the tropic sun they liked. But when I wore green, I could ask for anything I liked—and be sure of getting it. Even diamonds, I discovered.

On our wedding anniversary, we were camped just outside of Makusi territory. How the Makusis would receive us, we had no idea, because they are an almost unknown tribe of Indians who were once supposed to have been head-hunters and cannibals—not a pleasant prospect. But to get to the diamond-fields, we had to go through their territory, so it seemed wiser to pay a visit to their main village to ask permission of the chief. I have never been sure whether it was to keep up my courage or to celebrate his marriage to me, that Bill gave me the key to my second trunk, that night.

When we left New York, he had suggested that I divide my expedition outfit into two lots—one to be worn at the beginning of the trip, the other to be saved. So far, I had not had so much as a glimpse of the contents of that black japanned box. I had almost forgotten what was in it—which was just what Bill had meant me to do. He had said, "If you wear everything at the start, you'll be so bored with your clothes before the year is out, that you'll be borrowing bead aprons from the Indian women. But if you have a fresh supply after six months, you'll think you've been shopping on Fifth Avenue—or in Paris!"

IMPRESSING THE CHIEF

That was how I did feel when I opened the trunk. The jodhpurs that I took out to wear for our official call on the Makusis were nothing extraordinary. Any woman might have taken them along on any trek or hunting-trip. But they were well tailored. They were new. And they were green! With Bill in highly polished boots and fresh linen, we must have impressed the chief as being medicine-men from our own white tribe. He theoretically turned over the keys to every palm-thatched hut in the settlement. He gave us presents—skin chests full of rough gold trinkets and a beautiful feather headdress shaped like a crown. But he was courteously vague when we asked him where diamonds were to be found. Then Bill remembered the kimonos.

He had bought a bale of embroidered silk Japanese kimonos from an importer on the Coast, to be used as trade goods—and to be saved for just such an emergency as this. We could not afford to fling kimonos lightly amongst the natives unless there was a purpose. We promised the chief gifts from over the Great Waters, and went back to camp.

It had not occurred to Bill, his reactions being consistently masculine, that mosquito boots and short skirts might not be what any woman would desire for *déshabillé*. He did not realize the effect of a négligé on the feminine mind. But I did. I had been living in trousers, or their substitutes, for over six months. I was wise enough to go through the bale and choose two for myself. One of them was a lovely flame coloured thing that the blacks afterward christened "de Glory Gown." That may have been because it was their idea of what one should wear when one met the Angel Gabriel!

I suspect the blacks knew, as Bill and I found out, that clothes of one sort and another are as precious as many fine diamonds when it comes to dealing with native chiefs—or women. The chief was so fat that he might have easily consumed all visitors himself. The head-men must have been many seasons over forty. But, to a man, they went after the kimonos. None of their sundry and assorted wives had a chance. Masculine Makusi psychology evidently ran along lines parallel to my own! By mid-afternoon, the brown hopes of the village were all kimono-minded. The chief was parading up and down Main Street with spread peacocks across his obese back.

He had, of course, commandeered for himself the one green kimono in the bale. And, by token of it, he gathered together all the doleful women in the village, drew a map in the dust, and sent them out with us as porters—to the country where, he said, there was a creek "with diamonds as big as your head!"



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*U. S. Patent.

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Tucked front, puffed sleeves, and shirring give this Crepe blouse a true Parisian touch. White, Crushed Rose, Gold, Pasha Red, Green, Rust, Brown, Beige, Black. 14 to 20, 34 to 40.
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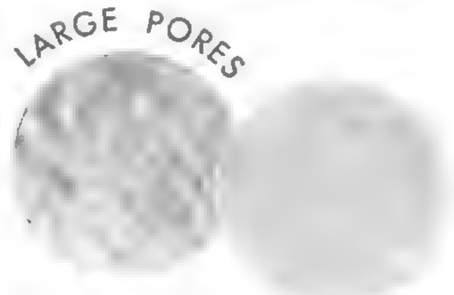
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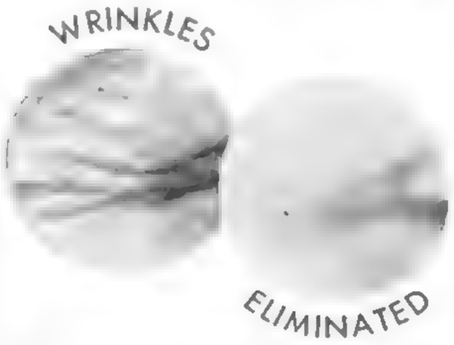
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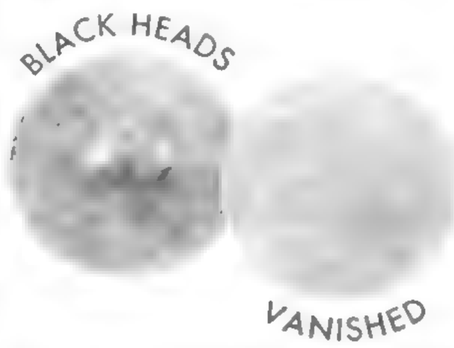
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FOOD FOR ART'S SAKE

By Grace Tetlow

PROVENCE—that sunlit section of the south of France lying adjacent to Italy, with the Côte d'Azur for its southern boundary—has concentrated in it, perhaps, the largest permanent collection of writers, painters, and assorted intellectuals in the world. They dally in Italy, of course, and in Capri and Corsica; they flit from Spain to Majorca; they hover, in a more or less migratory fashion, about Normandy and Brittany; but, like the good Americans who go to Paris when they die, all true artists inevitably end up in Provence.

Among the painters there in the past were Gauguin and Van Gogh, who lived together, I can not say entirely amicably, near Arles. Cézanne did most of his work under the Provençal sun. To-day, these pioneers have been followed by swarms of contemporary artists; they are almost a part of the landscape that inspires them.

DISCOVERERS OF PARADISE

As for authors, there are H. G. Wells among the scents and flowers of Grasse; Aldous Huxley near the Mediterranean at Sanary; Edith Wharton at Hyères, where, in the roadstead, Lord Nelson's fleet once lay in waiting for the French; and lately, there was Thomas Mann, in flight from the Nazis, taking up quarters near Bandol. At one time, there was D. H. Lawrence; and, of course, until his death, there was Fabre, the great naturalist. Strolling on the quay at Toulon, one rediscovers Montparnasse, transplanted complete with downy beards and red dungarees. Every little town from Nice to Cassis has its artist colony.

Yes, they go to Provence and they settle in Provence; and for this there seem to be two valid reasons.

First, you may think as you please and do as you please. You may wear your oldest clothes or almost no clothes, and no one will give you a second glance. You may shop comfortably with the aid of a capacious oil-cloth bag, a *sac*. You may carry unwieldy newspaper bundles without shame, or, without a thought, you may go through the streets, your arms full of green vegetables and long loaves of bread innocent of any wrapping whatever.

The second reason (and this is probably the crux of the matter) is the cooking.

Most people of any intellectual prowess whatever are usually discriminating gourmets as well; and these knowing ones who discovered Provence have found here an art of cooking that transcends even the traditional French technique—a super-cuisine, a glorious mixture of the supreme efforts of Italy, France, Spain, Portugal, and Africa.

To appreciate fully the Provençal cuisine, you must be first of all an amateur of garlic, the *vanille de Provence*. It is a strange fact that there sometimes exists among otherwise intelligent people a weird, inexplicable prejudice against this praiseworthy vegetable, and if you are not already a garlic lover, I must charge you to make a whole-hearted effort to embrace it.

Then, there is the prejudice against olive-oil for cooking, and against fennel and saffron, and other exotic seasonings, to be overcome. But after you have taken the plunge and cast out this faint-heartedness once and for all, you will begin to ask yourself where Provençal cooking has been all your life, to wonder why it could not be practised at home as well as abroad, and to make plans to bring Provence into your own kitchen. It is when you have arrived at this point that I shall step in to show you how easy and how genuinely economical this cooking is.

PROVENÇAL SKILL

In Provence, where crops are wrested with difficulty from the stony, meagre soil, superlative materials are not to be had at any price, and so it is up to the Provençal housewife to prove her skill with what materials she has at hand. What her foodstuffs lack in quality, she makes up for by the time and pains she is willing to take with a technique considerably more subtle than any of the methods ordinarily practised in America. By acquiring this relatively simple technique, you can concoct interesting and even thrilling meals from the cheapest of materials. Cheap, tough cuts of meat can be made tasty and succulent; the most obdurate old hen need have no terrors for you if you have solved the mysteries of cooking her *à l'étouffée;* pigeons (not squabs at a dollar a pair, but adult pigeons, whose only function in America seems to be to dig up the farmer's freshly planted peas) can be made to melt in the mouth by the same method; the most ordinary vegetables, treated in the Provençal manner, become new and exciting. Now that wine is to be had again in America, you must see to it that you have always a supply of a dry *vin ordinaire*, both red and white, upon your kitchen shelf, dedicated solely to your culinary operations.

Now to serious business. I am giving you first two interesting soups, each of which is a meal in itself, and, with crusty bread and butter, and a green salad, makes a complete lunch.

SOUPE DE POISSON

This is a fish soup famous at Marseilles and all along the Côte d'Azur. You will need two pounds of assorted fish, such as cod, bass, king fish, sole, flounder, eels, mackerel, haddock, or any combinations of these you like. Any other fish may be substituted for those I have mentioned. A small crab or two, a very small lobster or a few shrimps may be added for special occasions, and of course contribute much to the flavour, but they are not by any means absolutely necessary.

To begin with, chop up two leeks and two onions, put them in a saucepan with several spoonfuls of olive-oil, and cook them together until they are golden brown. Then add two tomatoes, cut up, and cook a minute or two longer, stirring all the while. Next, put in two cloves of garlic cut up fine, some fennel seeds, a bay leaf, and a small piece of orange-skin—about the size, perhaps, of a ten-cent piece.

Add two (Continued on page 127)

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FOOD FOR ART'S SAKE

(CONTINUED FROM PAGE 126)

quarts of water, the fish, which has been cleaned and cut in pieces, and salt and pepper, and let the mixture cook briskly for fifteen minutes. If you are using the shell-fish suggested, they should be washed carefully, put in whole, and removed afterwards with the fish from the bouillon.

After fifteen minutes of boiling, strain the bouillon into another saucepan, pressing down the fish in the colander with a wooden spoon to get all their juices. Put the bouillon back on the fire, allow it to come to a boil, and add about half a pound of large vermicelli and a good pinch of saffron—possibly a little less than half a teaspoonful. Cook slowly until the vermicelli is done. I beg you, with this dish, not to shy away from the saffron, as the novel and interesting flavour of the soup depends on just this addition of seasoning.

POMMES DE TERRE À LA PROVENÇALE

Put in an earthenware saucepan, or a heavy iron or aluminum one, six tablespoonfuls of olive-oil. On top of this lay a thick layer of finely chopped onions, mixed with two chopped cloves of garlic, and on top of them, the potatoes, peeled and cut in coarse pieces, if they are large ones, or in halves, if they are small new potatoes. Add salt and pepper, a little grated nutmeg, and a small piece of lemon-peel. This saucepan must be tightly covered, and the contents must cook on the smallest fire you are able to command. This is known in France as cooking *à l'étouffée*, and means literally, smothered, from which you can visualize the process.

The onions and potatoes, tightly covered on a very, very slow fire, cook in their own juices and aroma. After about fifteen minutes of this slow cooking, the vegetables will have rendered up their liquids, and you may then stir the potatoes through the onions. But during those first fifteen minutes, the important thing is that the potatoes should rest on top of the bed of chopped onions, not mingled with them. After stirring, continue the slow cooking. The whole process will take from half an hour to forty minutes, depending on the age of the potatoes.

When the potatoes are tender, take off the lid of the saucepan, reduce the amount of liquid (if there is a great deal of it); take out the potatoes, and into the liquor that is left in the casserole, stir the juice of half a lemon. Heat the liquid a minute or two and pour it over the potatoes.

EPINARDS À LA PROVENÇALE

Wash the spinach thoroughly. Heat four tablespoonfuls of olive-oil in a cooking-pot, add the spinach, salt, pepper, a chopped onion, and a chopped clove or two of garlic. Cover the pot and heat on a brisk fire until the spinach sinks down and begins to give out its juices. Then take off the lid and cook rapidly until the spinach is done and all the juices have evaporated. Take the pot off the fire; let the mixture cool a bit, and then stir in a beaten egg for every pound of spinach. Put the mixture in a baking-dish, cover with a layer of crumbled bread, and powder thickly with grated Parmesan cheese. Dot with several little lumps of butter, and brown in the oven.

PIGEON BRAISÉ

Pigeons are so much a part of the American countryside that one hardly notices them. Yet no one in this country, so far as I know, even considers them from a gastronomic angle. They are regarded simply as nuisances, or as a necessary preliminary to the squab supply, their own delicious possibilities completely ignored. But let me show you what the Provençal cook can do with a pair of them in her saucepan.

Have a pair of pigeons cleaned and plucked, but do not have them cut up. In a heavy iron pot or an earthenware saucepan, fry out about a quarter of a pound of diced salt pork. In this, brown the pigeons quickly on all sides, then take them out and line the vessel with a good layer of chopped onions and carrots. On this bed, pose the pigeons. Reduce the flame to a minimum; cover the saucepan with a heavy lid, and steam the contents slowly until the vegetables render their juices and begin to stick to the bottom a little. In this case, it is advisable to interpose something between the gas flame and the bottom of the casserole, so make use of an iron stove lid or asbestos mats. In order to render their juices, the vegetables will require from half an hour to an hour of this slow cooking.

Then add salt and pepper, bay, thyme, and parsley, and, if you can get it, some summer savoury. In lieu of this last, a pinch of poultry seasoning would serve.

Now, put in equal quantities of bouillon and white wine to half submerge the pigeons. Continue the slow cooking until the pigeons are tender, then remove the lid and reduce the sauce a little. The white wine that you use must be an ordinary, fairly dry table wine. The bouillon may be made from a bouillon cube, or it may be a reputable canned variety of bouillon, if you prefer.

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AN HEIR APPARENT

(CONTINUED FROM PAGE 106)

awkward and unpleasantly conspicuous. It is important that she cultivate the art of moving slowly. She should be guardedly aware of her perpendicular instability, which predisposes her to the hazard of falls. Since her condition is a transient one, she might pretend, perhaps, that she is merely acting the part of an expectant mother; and study to give to the rôle that finished naturalness expected from a star. Then she would surely complete her toilette in the dressing-room and make appearances before a discerning public only when circumstances were favourable to her. With confidence in the excellence of her grooming, she should concentrate her efforts on a queenly bearing and carriage. She will be most at ease upon a lofty Chippendale or Heppelwhite chair—rather than upon underslung, modern pieces from which she can not possibly extricate herself without assistance. She must, in other words, be consciously unconscious of the effect of her acting, and, above all else, live up to the expectations and ideals of her husband.

SHOP-HOUND CLEANS UP THE COUNTERS

(CONTINUED FROM PAGE 105)

entire collection of utterly desirable hats and a dressmaking establishment par excellence, but an enviable clientele of smart women, as well. Monsieur de Laigle's hats are what they are—imaginative, sophisticated, and chic—with good reason. Look at the man's career. He began by studying painting at the Beaux-Arts in Paris, he continued his career by decorating Poiret's salon, he was associated in business after the war with Jenny, and he designed hats for Agnès. Then look at the man's hats: wide-brimmed ones with a refreshingly angular look. A Persian turban like a double stove-pipe (sounds horrible, but looks divine). A black velvet military hat with red silk fringe on the crown that he calls his "*képi à la classe*," because you wear it at precisely the jaunty angle that a French cadet wears his when he is no longer new and inexperienced. A dark green and purple turban of shirred and twisted velvet—and dozens of others, hard to describe and easy to wear. Monsieur de Laigle likes best of all to make a dress with its own hat especially for one customer and that one only. He believes firmly in the fact that mathematics are the basis of good design—consequently, he adores Vionnet, the mathematician among couturiers, and understands her clothes. Hers and his own, he says, are for mentally mature women (whatever their actual age). Madame de Laigle supervises the first fittings of all dresses, and after the muslin fitting is over, Monsieur de Laigle joins in. All the clothes—coats, dresses, evening gowns—are custom-made; dresses begin from about $85 and coats from $125. He has some wonderful Rodier wools that go into his higher-priced coats and will make you eternally grateful to Fate for leading you to him.

• Shop-hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write to Vogue, 420 Lexington Avenue

CLOSE-UP OF CHARLES CREED

(CONTINUED FROM PAGE 45)

and Bergdorf Goodman. He brought to the sports department in this shop a true feeling for country clothes: clothes that will stand rain and wear, and which have a peculiar healthy smartness of their own. He designed; he supervised the tailoring and the fitting; he kept his eyes open to see what American women wore best; and he thought of collections that he would like to make himself. After working a little with New York wholesalers and learning something about gross production (a thing difficult for a Creed to understand), he came back to Paris to make his first collection.

That was three years ago. Charles Creed was news then, but now he is important news. He hasn't forgotten one thing he learned about tailoring or fabrics, and he has contributed a lot of revolutionary ideas about conventional tailored clothes. Fundamentally, his idea is that his clothes should be in the fashion trend—ahead of it, if possible—and that they are all the better for having a good classic tailored background.

He has a great theory that a suit should be worn casually, the way an English gentleman wears his; that a too consciously erect carriage, a too perfectly matched blouse, a too correctly buttoned jacket will kill his best efforts. By no means should a woman ever look masculine in a suit. Creed feminizes his suits with dressmaker touches, or by his choice of fabric or fastenings, or by the accessories he suggests to wear with them.

The proof that his ideas have been good from the start is that, in a very short time, he has become a fashion force. His last autumn collection had significant suits that influenced not only the suit fashions, but dress fashions. His spring collection, he promises, is completely new, and he is bringing it to New York in November, showing it about the twelfth of the month. This is long before the dressmakers have made up their minds what their spring ideas are going to be. This early spring showing gives you an idea of Charles Creed, the business man. If he waits until February to show his collection in Paris, New York receives his suits too late for the spring buying. Creed is just as modern as his clothes and, as he says, only as successful as his clothes.

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 43)

scurry a block west to the Chapel Street car, and munch-munch while you trolley-ride to the Bowl.

After the game, and after rounding up your pals for one last tall cool farewell, the thing to think about is a hearty dinner. You may have one in mind—something about a roast prime rib, when you get back to town—but we're agin that, too. What you really need is a top-notch marine meal at Wilson's Sea Grill and Oyster Bar, down on State Street, in the heart of non-Yale New Haven. Look for a neon-red sign, and the finest Lobster Thermidor this side of Paris.

Otherwise, if it's presto!—off and away in your V-16—, just battle your way back to Route 1 and crawl along it towards home and Manhattan until you come to the wayside restaurant you think looks best. The following usually look best:

The Oasis, at the first stop-light outside New Haven: The Seven Gables, five or six miles further, on your right; the Tide Mill Tavern, just west of Fairfield; the Open Door, in Westport; the Humpty-Dumpty (dog wagon *surfin*), a few hundred yards short of The Condé Nast Press, Old Greenwich; and Pearsall's Open Tavern, half-way through Greenwich. At each of these Post Road rendezvous, lobsters are broiled, or chickens fried, or eggs scrambled, to Vogue's taste.

Follow the pigskin

NOVEMBER 2

Amherst vs. Mass. State, at Amherst.
Army vs. Mississippi, at West Point.
Boston vs. Providence, at Boston.
Bucknell vs. N. Y. U., at Yankee Stadium.
City College vs. Manhattan, at Ebbets Field.
Columbia vs. Cornell, at Ithaca.
Fordham vs. Pitt., at Polo Grounds.
Georgetown vs. Richmond, at Richmond.
Hamilton vs. Swarthmore, at Clinton.
Harvard vs. Brown, at Cambridge.
Maryland vs. Virginia, at Charlottesville.
Mount St. Mary's vs. Johns Hopkins, at Baltimore.
Penn. vs. Michigan, at Ann Arbor.
Penn. State vs. Syracuse, at Syracuse.
Princeton vs. Navy, at Princeton.
Trinity vs. Wesleyan, at Middletown.
Williams vs. Union, at Williamstown.
Yale vs. Dartmouth, at New Haven.

NOVEMBER 9

Amherst vs. Swarthmore, at Amherst.
Army vs. Pitt., at Pittsburgh.
Boston U. vs. Rutgers, at Boston.
City College vs. N. Y. U., at Yankee Stadium.
Columbia vs. Syracuse, at Baker Field.
Dartmouth vs. William & Mary, at Hanover.
Fordham vs. St. Mary's, at Polo Grounds.
Hamilton vs. Haverford, at Haverford.
Harvard vs. Princeton, at Princeton.
Manhattan College vs. La Salle, at Ebbets Field.
Maryland vs. Indiana, at Baltimore.
Mass. State vs. Northeastern, at Boston.
Middlebury vs. Ithaca, at Middlebury.
Penn. vs. Navy, at Philadelphia.
Trinity vs. Vermont, at Hartford.
Union vs. Rochester, at Schenectady.
Williams vs. Wesleyan, at Middletown.
Yale vs. Brown, at New Haven.

"FLANEUSE"

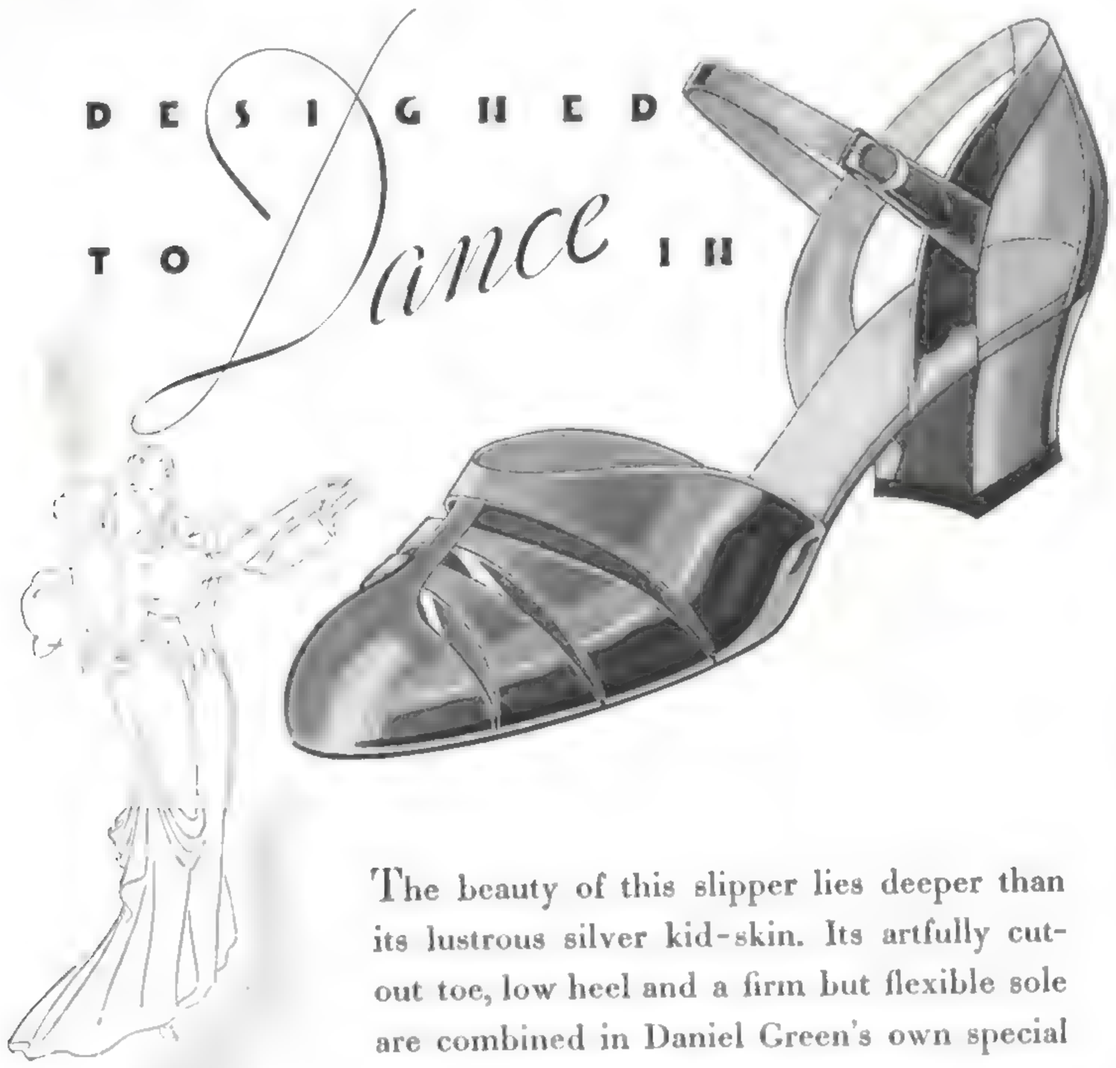
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The beauty of this slipper lies deeper than its lustrous silver kid-skin. Its artfully cut-out toe, low heel and a firm but flexible sole are combined in Daniel Green's own special way to fit *just so* . . . and to allow for more comfort than you have ever expected in a formal evening slipper. The price is $6.50.

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SOCIETY

BIRTHS

NEW YORK

Bingham—On September 24, in London, England, to Mr. and Mrs. Hiram Bingham, junior (Rose L. Morrison), twins, a boy and a girl.

Canfield—On August 13, in Boston, Massachusetts, to Mr. and Mrs. Robert W. Canfield (Camilla Brown), a son, George Folger Canfield.

Hall—On September 28, to Mr. and Mrs. Herbert S. Hall (Molly Chapman), of Short Hills, N. J., a son.

Hurd—On September 30, to Mr. and Mrs. John Hurd (Cecile Fuller), of Cedarhurst, Long Island, a son.

Paine—On September 23, to Mr. and Mrs. Peter Standish Paine (Ellen Cabeen Lea), a son.

Puccinelli—On October 1, to Mr. and Mrs. Giovanni Puccinelli (Margaret W. Foster), of Tenafly, New Jersey, a son.

Russell—On October 2, to Mr. and Mrs. Charles Howland Russell (Ethel King), of New York and Newport, Rhode Island, a son.

Sheldon—On September 14, to Mr. and Mrs. Huntington D. Sheldon (Magda Merck), a son.

Veeder—On October 3, to Mr. and Mrs. Francis L. Veeder (Iris Sellar), a daughter.

CLEVELAND

Covert—To Mr. and Mrs. Seward A. Covert (Jane W. Stockwell), a son, Christopher William Covert.

Lindley—To Mr. and Mrs. Forrest Berry Lindley (Constance Merryweather), a daughter, Lita Lindley.

Nutt—To Mr. and Mrs. Joseph R. Nutt, junior (Sarah H. East), a son, Joseph Randolph Nutt, third.

Sessions—To Mr. and Mrs. William Crighton Sessions (Marian Hill), a daughter, Margaret Sessions.

Thomas—To Dr. Charles I. Thomas and Mrs. Thomas (Gertrude Herberich), a daughter, Ann Howard Thomas.

DULUTH

Vester—On August 27, to Mr. and Mrs. Noel Vester (Margaret McDonald), of Clearwater, Florida, a son, Donald Gerard Vester.

MONTCLAIR

Kingsbury—On October 2, to Mr. and Mrs. Frederick H. Kingsbury, junior (Charlotte Meyer), a daughter, Hope Mackintosh Kingsbury.

Lamborn—On August 17, to Mr. and Mrs. John Lamborn (Anna Flynn), a son, George Flynn Lamborn.

Peters—On September 30, to Mr. and Mrs. C. Landon Peters (Emily Meyer), a daughter, Lorna Peters.

NEW HAVEN

Hopkins—On September 10, to Mr. and Mrs. Allen Low Hopkins (Ethel Drew), a son, Stephen Allen Hopkins.

READING

Richardson—On September 12, to Mr. and Mrs. Frank E. Richardson (Amelia Potts), a daughter.

SYRACUSE

Dunning—On September 7, to Mr. and Mrs. Alexander Schuyler Dunning (Olivia de Zeng), a daughter, Josephine Schuyler Dunning.

Smith—On September 15, to Mr. and Mrs. Lewis P. Smith, junior (Jane Durston), a daughter, Janet Howell Smith.

TORONTO, ONTARIO

Blaikie—On September 10, to Mr. and Mrs. G. Reed Blaikie (Ann Bastedo), a daughter.

Higgins—On August 30, to Mr. and Mrs. Brefney Higgins (Julia Winnifred Macdonald), a son.

Holden—On September 24, to Mr. and Mrs. Gordon Arthur Holden (Mildred Northey), a son.

Ross—On August 27, to Mr. and Mrs. J. Douglas F. Ross (Joyce Warden), a son.

ENGAGEMENTS

NEW YORK

Bailey-Chandor—Miss Dorothea Platt Bailey, daughter of Dr. Theodorus Bailey and Mrs. Bailey, to Mr. Harold Alvin Chandor, junior, son of Mr. and Mrs. Harold Alvin Chandor.

Bennett-Jackson—Miss Helen Bennett, daughter of Mr. and Mrs. Clarence Franklin Bennett, of New Britain, Connecticut, and Fishers Island, New York, to Mr. John Gillespie Jackson, junior, son of Mr. and Mrs. John Gillespie Jackson, of New York and Southampton, Long Island.

Huguenot-Piaz—Miss Marie-Madeleine Huguenot, daughter of the late Mr. and Mrs. Felix Huguenot, to Mr. Guy Dal Piaz, son of the late John Dal Piaz.

(Continued on page 131)



ELEGANCE
EARNED BY YOU

• Everybody is dressing up. Clothes this fall are going to be grander than ever. If you would like to add to your stock of elegance —why not earn the wherewithal yourself! Vogue will help you start a business of your own. It won't take all your time but it will put extra dollars in your purse. Other women are trying it. They like the work—they like the money—and we are proud of their success. Just write us a note and we will tell you all about Vogue's plan.

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Made especially for women's use. Shaves the underarm smoothly, quickly and safely. Perfectly constructed to follow every curve. Easily used in either hand. Wonderful for removing eyebrow and leg hair. Non-tarnishing chromium-finished razor with three surgical steel blades which assure perfect shaving results. Smartly packaged; handy to carry in overnight or hand bag.

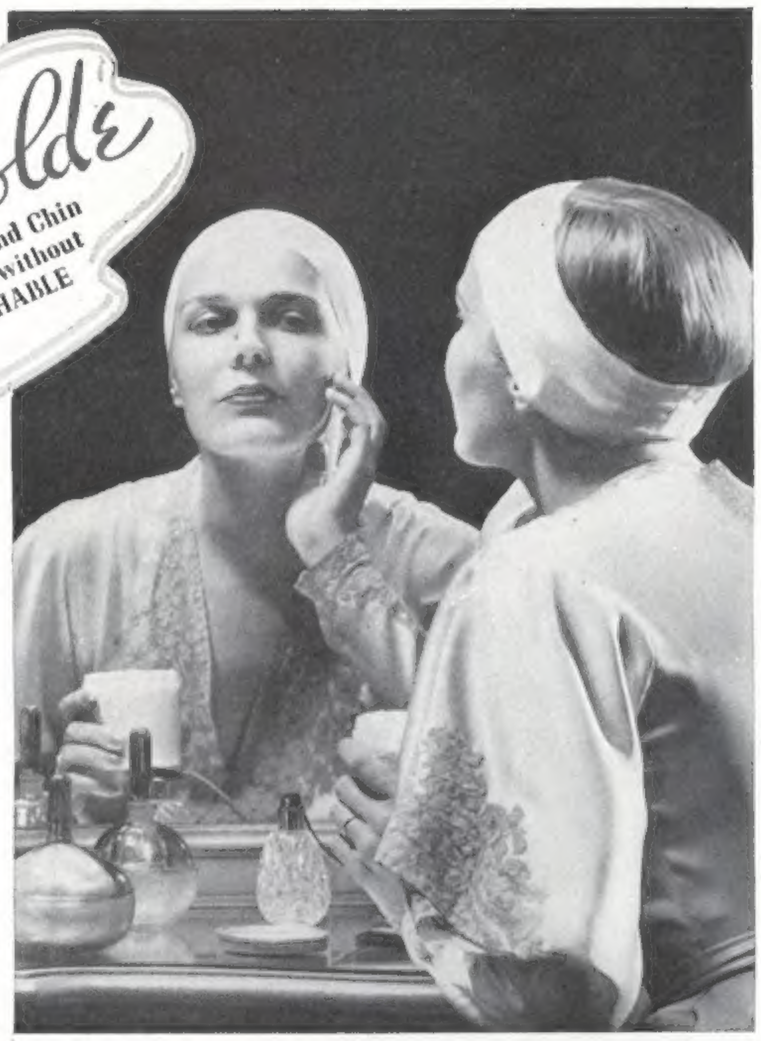


At smart shops and departments. If your dealer hasn't Evans Little Shaver, send us his name with your remittance and we will see that you are supplied.

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The NEW Head Band and Chin Strap that is ELASTIC without rubber and WASHABLE



USE the inexpensive Youth-Molde Head Band (single style) to protect the hair against creams, lotions and powder. It fits snugly around the hairline and gives attractive, comfortable protection.

Use the Youth-Molde combination Head Band and Chin Strap (double style) to keep face and neck young. As a head band it protects the hair. As a chin strap it lifts and supports relaxed, sagging muscles. If you use astringent compresses under the chin, Youth-Molde holds them firmly in place.

Wear Youth-Molde when you read, knit or are physically relaxed so that the under chin muscles will be lifted and held in place. Youth-Molde may be laundered and lasts indefinitely.

Single Style 50c—Double Style $1

BECTON, DICKINSON & CO.
Rutherford, New Jersey

YOUTH-MOLDE HEAD BAND protects hair from creams, lotions and make-up

YOUTH-MOLDE HEAD BAND and CHIN STRAP RESTORES YOUTHFUL CONTOUR



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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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409	2.00	7180	.30
S-3844	1.00	7183	.40
S-3845	1.00	7184	.50
S-3846	1.00	7190	.65
		7191	.75

SOCIETY

Johnson-Anderson—Miss Antoinette Johnson, daughter of Mrs. Maclay Johnson, of Plandome, Long Island, and of Mr. Frederick Johnson, of New York and Palm Beach, Florida, to Mr. Edmund L. Anderson, son of Mr. Harry Anderson, of New York.

Merrill-Murad—Miss Priscilla Godfrey Merrill, daughter of Mr. and Mrs. Edwin G. Merrill, of New York and "Merlebrook House," Bedford Hills, New York, to Dr. F. René Murad, son of Dr. Gaston Murad and Mrs. Murad, of Vienna, Austria.

Stiles-Sawtelle—Miss Edna Huestis Stiles, daughter of Mr. and Mrs Frank Lawrence Stiles, of Flushing, New York, to Mr. Charles Worthington Sawtelle, of Englewood, New Jersey, son of Mrs. Worthington Sawtelle, of Englewood, and of Captain Edmund Munroe Sawtelle, of New York and Washington, D. C.

Townsend-Crosby—Miss Sarah Rathbone Townsend, daughter of Mr. and Mrs. Frederick Townsend, of "Town's End," Loudonville, New York, to Mr. Sumner McKnight Crosby, of Minneapolis, Minnesota, son of Mr. and Mrs. Franklin Muzzy Crosby.

WEDDINGS

NEW YORK

Cameron-Rogers—On September 12, in the Church of the Resurrection, Mr. Nicholas Guyot Cameron, son of Dr. A. Guyot Cameron and Mrs. Cameron, of Princeton, New Jersey, and Miss Katherine M. Rogers, daughter of Mr. and Mrs. Allen Merrill Rogers, of New York.

Gibbons-Townsend—On September 21, in Christ Church, Greenwich, Connecticut, Mr. John Curtiss Gibbons, son of Mr. and Mrs. Lee Wallace Gibbons, of "Oak Farm," Greenwich, and Miss Molly Trowbridge Townsend, daughter of Mr. and Mrs. George Henry Townsend, of "Horse Island," Greenwich.

Hecker-Gordon—On August 31, at "The Binnacle," Nantucket, Massachusetts, Mr. Christian Henry Hecker, junior, of Miami Beach, Florida, son of Mrs. M. Hayes Hecker and Mr. Christian Henry Hecker, of Detroit, Michigan, and Miss Laura Kimball Gordon, daughter of Mr. and Mrs. George Cooley Gordon, of Rochester, New York, and Nantucket.

Moore-Bird—On September 10, in the chapel of Trinity College, Hartford, Connecticut, Mr. Clement Clarke Moore, son of Mr. and Mrs. William Scoville Moore, of New York and Bar Harbor, Maine, and Miss Elizabeth Ewaldsen Bird, daughter of Mr. and Mrs. Viggo Edward Bird, of Hartford.

Pryor-Shigo—On August 24, Mr. Frederick M. Pryor, son of Mrs. Samuel F. Pryor, of Greenwich, Connecticut, and Miss Helen Shigo, daughter of Mr. and Mrs. John Shigo, of Allentown, Pennsylvania.

Reynolds-Nicklas—On October 3, in Trinity Church, Mr. William Gray Reynolds, son of Mr. and Mrs. Richard S. Reynolds, of New York and Glen Cove, Long Island, and Miss Mary Spotswood Nicklas, daughter of Mr. and Mrs. C. Aubrey Nicklas, of New York and Spring Lake, New Jersey.

Shallcross-Torrey—On September 14, in the Grosse Pointe Memorial Church, Mr. John Shallcross, son of Mr. and Mrs. Cecil F. Shallcross, of New York, and Dublin, New Hampshire, and Miss Eleanor Ford Torrey, daughter of Dr. Harry Norton Torrey and Mrs. Torrey, of Grosse Pointe, Michigan.

Spence-Smith—On October 12, in the Protestant Episcopal Cathedral of the Incarnation, Baltimore, Maryland, Mr. Gordon Lowell Spence, of New York and Bar Harbor, Maine, son of the late Mr. and Mrs. Lewis Spence, and Miss Dulany Smith, daughter of Dr. B. Holly Smith and Mrs. Smith, of Baltimore.

Taylor-Talmage—On September 12, in the chapel of Saint Bartholomew's Church, Mr. William R. K. Taylor and Mrs. Edward T. H. Talmage, daughter of the late Mr. and Mrs. John Prentice.

Thayer-Ball—On September 13, Mr. Francis K. Thayer, junior, son of Mr. and Mrs. Francis K. Thayer, of Port Washington, Long Island, and Miss Marian Ball, daughter of Mr. and Mrs. Wilbur L. Ball, of Locust Valley, Long Island.

Vanderbilt-Parsons—On September 6, at "Broadacre," Llewellyn Park, West Orange, New Jersey, Mr. George Vanderbilt, son of Mrs. Margaret Emerson, of New York and Sands Point, Long Island, and the late Alfred G. Vanderbilt, and Miss Lucille M. Parsons, daughter of Mr. and Mrs. J. Lester Parsons, of West Orange.

Wood-Williamson—On August 18, in the Church of the Ascension, Mr. Francis Carter Wood, junior, son of Dr. Francis Carter Wood and Mrs. Wood, of New York, and Miss Catherine Williamson, daughter of Dr. James Edward Williamson and Mrs. Williamson, of Mansfield, Pennsylvania.

(Continued on page 132)



Colette—very military with high wide strap and bold buckle





Dixie—extremely graceful and feminine with permanent waves on its pert suede tongue





Loretta—trim beauty and "joie de vivre" in a walking shoe



✱ It has always been smart to express your personality in dress, even to your shoes. Finding just the right shoe is important. It's easy, too, now that Foot Delight offers such a marvelous choice of new styles. What's more, they have a wonderful effect on your personality, for artfully concealed in every pair is the "magic" Foot Delight Cushion. Here is the secret of *lively feet that never tire.* Bancroft Walker Company, Waltham, Mass.

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The price $1

TATTOO, CHICAGO

TATTOO

Reg. U. S. Pat. Off.

SOCIETY

(CONTINUED FROM PAGE 131)

WEDDINGS

BOSTON

Bowditch-Hale—On August 3, in the Church of Saint Andrews-by-the-Sea, Rye Beach, New Hampshire, Mr. Ebenezer Francis Bowditch, son of Mr. and Mrs. John P. Bowditch, of Concord, Massachusetts, and New York, and Miss Anna Mitchell Hale, daughter of Mr. and Mrs. Edward Russell Hale, of Boston, Massachusetts.

CHICAGO

Holloway-Paddock—On August 17, in the First Congregational Church, Pittsfield, Massachusetts, Mr. George A. Holloway, of New York, son of Mr. and Mrs. Harry C. Holloway, of Glencoe, Illinois, and Miss Betsey Paddock, daughter of the late Dr. Brace W. Paddock and Mrs. Paddock, of Pittsfield.

CLEVELAND

Bicknell-Parker—On September 5, Mr. Guthrie Bicknell, son of Mr. and Mrs. Warren Bicknell, and Miss Jane Parker, daughter of Mr. and Mrs. James A. Parker.

Elsaesser-Alexander—On August 15, Mr. John Ford Elsaesser, son of Dr. Armin Elsaesser and Mrs. Elsaesser, of Youngstown, Ohio, and Miss Martha Alexander, daughter of the late Henry Morgan Alexander and Mrs. Alexander, of Cleveland, Ohio.

Hanna-Humphrey—On September 14, Mr. Howard Melville Hanna, junior, son of Mr. and Mrs. Howard M. Hanna, and Miss Pamela Humphrey, daughter of Mr. and Mrs. George M. Humphrey.

ELMIRA

Booth-Fisk—On August 17, Mr. Wilfrid I. Booth, junior, and Miss Claribel M. Fisk, daughter of Mr. and Mrs. F. E. Fisk, of Niagara Falls, New York.

Kingston-Delaney—On September 15, Mr. George Kingston, son of Mr. and Mrs. Paul G. Kingston, and Miss Alice Marion Delaney, daughter of the late William J. Delaney and Mrs. Delaney.

LINCOLN, NEBRASKA

Milligan-Lau—On September 14, Mr. John O. Milligan, junior, of Scribner, Nebraska, and Miss Susan Lau, daughter of Mr. and Mrs. A. C. Lau.

SAN FRANCISCO

Redfield-Bancroft—On August 21, Mr. John Alden Redfield, son of Mrs. Henry W. Redfield, and Miss Lucy Eldred Bancroft, daughter of Mr. and Mrs. Philip Bancroft.

SPRINGFIELD

Smith-Remington—On August 21, in South Duxbury, Massachusetts, Mr. Sumner R. Smith and Miss Florence Remington, daughter of Mr. and Mrs. Philip H. Remington.

SYRACUSE

Smith-Smith—On August 29, in Harrison, New York, Mr. John Burton Smith, son of Mr. and Mrs. Stanley Smith, of Virginia Beach, Virginia, and Miss Janice Hurlbut Smith, daughter of Mr. and Mrs. Harvey Monroe Smith, of Syracuse, New York.

TAMPA

Freeman-Root—On September 12, Mr. James V. Freeman, of Jacksonville, Florida, son of the late Dr. J. V. Freeman and Mrs. Freeman, and Miss Mildred Root, daughter of Mr. and Mrs. Harry Root.

Upmeyer-McMullen—On August 15, Mr. Ernst Arnold Upmeyer, junior, son of Mr. and Mrs. Ernst Arnold Upmeyer, and Miss Kathryn McMullen, daughter of Mr. and Mrs. Donald Campbell McMullen.

TORONTO, ONTARIO

Towers-Lind—On September 28, Mr. George Stammers Towers, son of Mr. and Mrs. George Byers Towers, and Miss Marion Aleda Lind, daughter of the late Mr. and Mrs. Robert George Lind.

Wotherspoon-Warren—On September 21, in St. John's Church, Oak Ridges, Ontario, Mr. Gordon Doward de Salaberry Wotherspoon, son of Mr. and Mrs. Hugh C. Wotherspoon, and Miss Margaret Trumbull Warren, daughter of Mrs. Schuyler Snively, of "Glen Lonely," Aurora, Ontario.

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Here's the one way you can tell the *Modern* car!



Four New Stars *of first magnitude now sparkle in the automobile sky — the 1936 Buicks. Above is one of the four— the new BUICK Century, a cyclonic conqueror of distance and time. Crowning its graceful modern beauty is the sleek, streamlined solid steel "Turret Top" Body by Fisher—with perfected No Draft Ventilation*

THE public and the trade agree that the outstanding motor car feature of today is the solid steel "Turret Top" body.

Clearly as a date line, this single feature unmistakably marks the modern automobile from the cars of even the recent past.

By the protective crown of seamless steel it arches over the heads of passengers, it makes a major contribution to *safety*.

In its clean lines and flowing contours it enables new harmonies of *beauty* and subtleties of style, expressed in the loveliest cars the world has so far seen.

It is a buttress to *strengthen* the whole car structure, its ruggedness stiffening and reinforcing the entire assembly.

It is *cooler* under the summer sun, as proved by conclusive tests, and *warmer* in winter — *quiet* with the engine idling, or at speed.

It is *economical* for the owner, because it obviates any chance of leakage, any need for top repairs or re-dressing.

Its many advantages are so clear and so *obvious* that today it "dates" a car almost as definitely as a serial number.

No thoughtful purchaser of a motor car in the months to come will overlook the big dollar-and-cents importance to him of the solid steel "Turret Top" Body by Fisher.

It contributes directly to the enjoyment-value as well as to the *re-sale value* of the modern automobile, and is found *only* on General Motors cars.

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The Solid Steel "TURRET TOP"* Body by Fisher

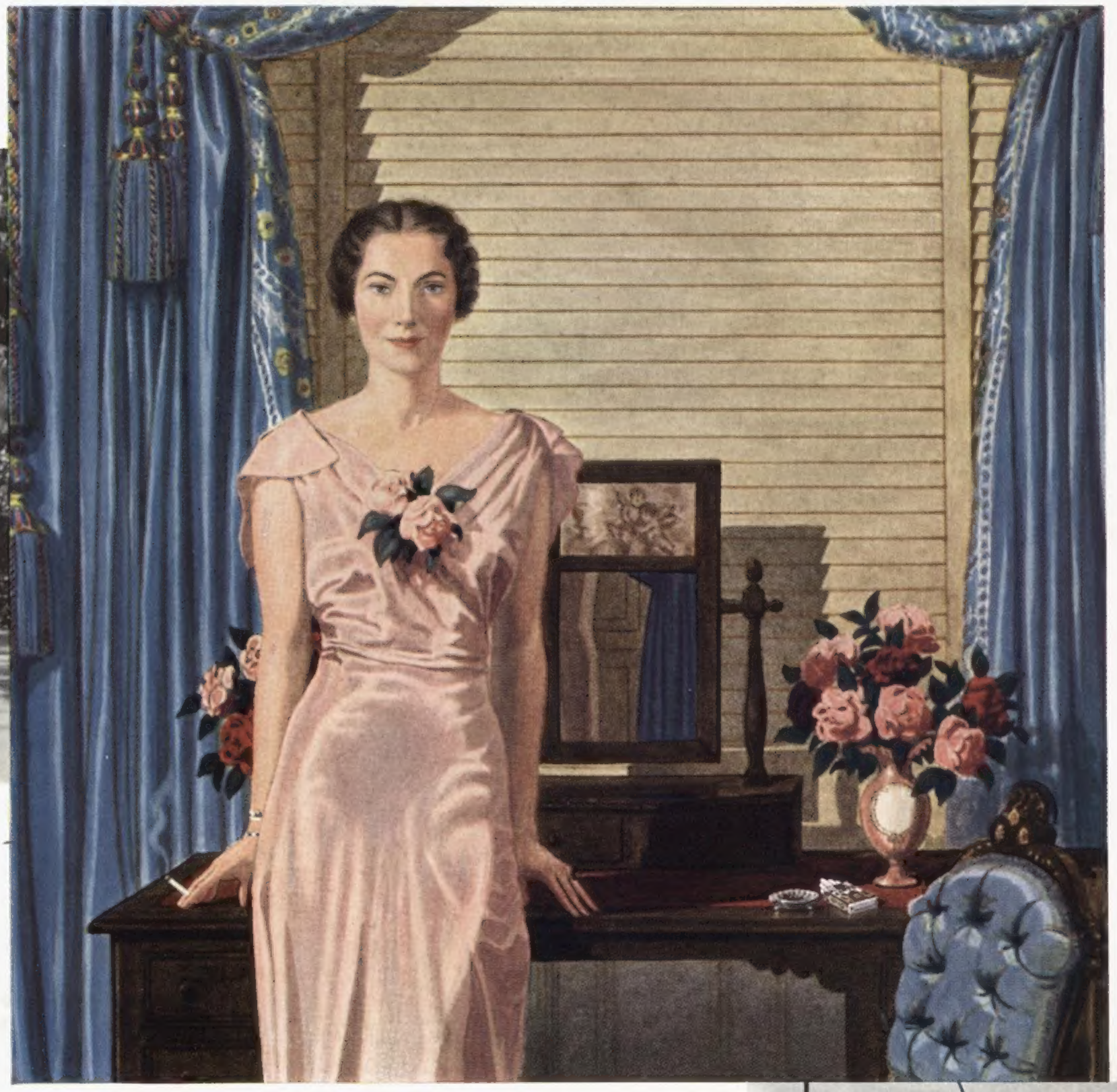
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BODY BY FISHER on GENERAL MOTORS CARS ONLY: CHEVROLET • PONTIAC • OLDSMOBILE • BUICK • LA SALLE • CADILLAC

"I enjoy the added zest that comes with smoking a Camel"

Mrs. Jasper Morgan





When not occupying her town house, Mrs. Morgan is at Westbury, Long Island. "Mildness is very important in a cigarette," she says. "I'm sure that is one reason every one is so enthusiastic about Camels. And I never tire of their fine flavor." The fact that Camels are milder makes a big difference to people. And you don't tire of their finer flavor.

Young Mrs. Jasper Morgan's town house is one of the most individual in New York, with the spacious charm of its two terraces. "Town is a very busy place during the season," she says. "There is so much to do, so much entertaining. And the more people do, the more they seem to smoke—and certainly Camels are the popular cigarette. If I'm tired from the rush of things, I notice that smoking a Camel revives my energy in a pleasant way. And I find their flavor most agreeable." Camel spends millions more every year for finer, more expensive tobaccos. Get a "lift" with a Camel.



In summer Mrs. Morgan is keenly interested in yachting. "Another thing that makes me like Camels so much," she says, "is that they never affect my nerves. I suppose that is because of the finer tobaccos in Camels." Smoke as many mild, fragrant Camels as you want. Smoking Camels never upsets your nerves.

AMONG THE MANY DISTINGUISHED WOMEN WHO PREFER CAMEL'S COSTLIER TOBACCOS:

MRS. NICHOLAS BIDDLE, *Philadelphia*
MISS MARY BYRD, *Richmond*
MRS. POWELL CABOT, *Boston*
MRS. THOMAS M. CARNEGIE, JR., *New York*
MRS. J. GARDNER COOLIDGE, II, *Boston*
MISS MARY DE MUMM, *New York*
MRS. ERNEST DU PONT, JR., *Wilmington*
MRS. HENRY FIELD, *Chicago*
MRS. CHISWELL DABNEY LANGHORNE, *Virginia*
MRS. JAMES RUSSELL LOWELL, *New York*
MRS. POTTER D'ORSAY PALMER, *Chicago*
MRS. LANGDON POST, *New York*
MRS. BROOKFIELD VAN RENSSELAER, *New York*
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Camels are Milder!...made from finer, more expensive tobaccos ...Turkish and Domestic...than any other popular brand